New TV Comics: Fish Police & Human Target

COMICS scene

MAY #26
U.K. £2.95
K47269

Batman vs. Judge Dredd! The verdict is in!

Interviews:
Kevin Maguire
Neil Gaiman
Bisley & Grant

JUSTICE LEAGUE
gets serious again about superheroics

Humorous heroes:
MEGATON MAN He's back-woo!
MADMAN The yo-yo guy!

$4.50 U.S./$5.50 CANADA
05
0 71896 47269 1

FROM CLARK KENT™ TO HELL-BENT.

Introducing DC

Comics Cosmic Cards.

A total of 180 cards

featuring DC's all-time

good guys and bad

dudes, from A to Z and

old to new (plus

10 DC limited-edition

Hologram Hall of Famers).

DC Comics Cosmic

Cards, good news and bad

news all rolled into one.

COSMIC CARDS™

™ and © 1992 DC Comics Inc. Series does not include Batman,™ Swamp Thing™ or their related characters.

© Impel 1992. Distributed by Impel Marketing Inc.

COMICS scene®

Art: Simon Bisley/ Copyright 1991 Fleetway Publications & DC Comics

PAGE 33

PAGE 53

Target Photo: Copyright 1992 ABC

CALL ME...

PAGE 29

On the Comics Scene

6 LETTERING

13 ON THE WING
A new Black Condor hits the skies.

18 PLAYING WITH MEMORY
Neil Gaiman follows his imaginary stars.

25 OK, IS THE JUSTICE LEAGUE OVERWORKED?
They're patrolling America, Europe & elsewhere.

29 & KEVIN MAGUIRE?
Being a perfectionist doesn't always work.

33 GOTHAM CHATS
Batman meets Judge Dredd. Creators talk.

39 MEGATON VIEW
Don Simpson still can't take heroes seriously.

45 HAVE YO-YO, WILL TRAVEL
Now, Michael Allred unwraps Madman.

49 THE ULTIMATE AZTEC ACE
He roams through all of time & most of space.

57 MAID OF DREAMS
For 50 years, Hazel cleaned up for Ted Key.

On the Comics Screen

9 HOOK, LINE & COPPERS
Swimming onto CBS are the Fish Police.

53 HUMAN TARGET
He's always willing to take a killer's bullet.

61 BE THEIR GUEST
Lumiere, Cogsworth & Mrs. Potts also served.

COMICS SCENE is published nine times a year: in February, March, April, June, August, October and December with two additional special spectacular issues published in May and July by Starlog Communications International, Inc. (under exclusive license from Comics World Corp.) 475 Park Avenue South, New York, NY 10016. This is COMICS SCENE #25, (overall series #37). COMICS SCENE is a registered trademark of Comics World Corp. (Canadian GST number: R-124704826)

Entire contents copyright © 1992 Starlog Communications International, Inc. All rights reserved. Reprint or reproduction of any material in part or in whole without the publishers' written permission is strictly forbidden. COMICS SCENE accepts no responsibility for unsolicited manuscripts, photos or art, but if submittals are accompanied by a self-addressed, stamped envelope, they will be seriously considered and, if necessary, returned. Products advertised are not necessarily endorsed by COMICS SCENE, and any views expressed in editorial copy are not necessarily those of COMICS SCENE.

Subscription rates: $17.99 one year (5 issues) delivered in the U.S. and Canada. Foreign subscriptions: $21.99 in U.S. funds only. Note: Only the regular bi-monthly issues are included in the annual subscription. New subscriptions: send directly to COMICS SCENE, 475 Park Avenue South, NY, NY 10016. Notification of change of address: send to COMICS SCENE Subscription Dept., P.O. Box 132, Mt. Morris, IL 61054-0132. POSTMASTER: Send change of address to COMICS SCENE Subscription Dept., P.O. Box 132, Mt. Morris, IL 61054-0132.

Art: Kevin Maguire/Terry Austin/Colors: Paul Mounts/Copyright 1991 Marvel Entertainment Group

BATMAN™

THE OFFICIAL COSTUMES

BATMAN PARTY COSTUME (Adult)
Economy priced, but authentic! Washable 100% polyester, one size. Cape/hood in vinyl, padded long sleeve shirt, trunks, pants and belt. $89.95

BATMAN PARTY COSTUME (Child)
Cape/hood, pants, belt, long-sleeve shirt. Washable polyester. Two sizes: small (4-6) and medium (8-10). $49.95

COMPLETE BATMAN COSTUME
Designed to match the movie original! Finest quality latex and other special materials. Mask, cape, sculpted chest piece, gloves, belt, spats and 2-piece bodysuit. One size. $300

BATMAN CAPE
Floor length, black satin cape, bat wing effect around hem, unique dowel rods included for full extension. $79.95

BATMAN COWL
Impressive black over-the head latex mask, with mouth area open for complete comfort. $55.95

BATMAN CHEST PIECE
Muscular style chest piece fits directly over your Batman body suit. $44.95

BATMAN BODYSUIT
Black Knit tights and a long sleeved pullover body shirt with zipper in back. Two pieces. One size. $44.95

BATMAN SPATS
Specially designed to make your black shoes look like Batman's. $29.95

BATMAN GLOVES
The hands of the Caped Crusader! $23.95

BATMAN BELT
Batman's yellow latex belt with a unique bat buckle. $21.95

BATMAN BUTTON
Oval black-and-yellow logo button $1.20

BATMAN STANDEE
Six-foot tall, self-standing cut out in full color of Michael Keaton as Batman. $26.95

JOKER MASK
Full, pullover-style latex mask, handcrafted and highly detailed. $79.95

JOKER HAT
Excellent quality, made of purple felt with black headband. $19.95

DELUXE JOKER MAKEUP KIT
Five specially-developed colors of high quality, water-washable cream makeup, applicator brush, four makeup sponges, green for the hair plus step-by-step full color instructions. A great buy! $11.95

JOKER MAKEUP KIT
Completely water-proof and smudge-proof makeup. Three paints, brush, palette and instructions. $4.00

JOKER GLOVES
In special Joker Purple. One size. $6

JOKER SQUIRTING FLOWER
Pink lapel flower that really squirts. $4.50

JOKER STANDEE
Nearly life-size self-standing cut out in full color of Jack Nicholson as The Joker. Collector's item! $26.95

Designed and sculpted by Morris Costumes to capture the authentic LOOK of the movie originals!

BATMAN
___ Batman Party Costume (Adult) $89.95 + Postage: $5
___ Batman Party Costume (Child) $49.95 + Postage: $5
small (4-6) ____
medium (8-10) ____
___ Complete Batman Costume $300 + Postage: $5
___ Batman Cape $79.95 + Postage: $4.50
___ Batman Cowl $55.95 + Postage: $4.50
___ Batman Chest Piece $44.95 + Postage: $4.50
medium ___ large ___
___ Batman Bodysuit $44.95 + Postage: $4.50
___ Batman Spats $29.95 + Postage: $4.50
___ Batman Gloves $23.95 + Postage: $4.50
___ Batman Belt $21.95 + Postage: $4.50
___ Batman Button $1.20 + Postage: $2.50
___ Batman Standee $26.95 + Postage: $4.50

JOKER
___ Joker Mask $79.95 + Postage: $4.50
___ Joker Hat $19.95 + Postage: $4.50
___ Deluxe Joker Makeup Kit $11.95 + Postage: $4.50
___ Joker Makeup Kit $4.00 + Postage: $4.50
___ Joker Gloves $6 + Postage: $4.50
___ Joker Squirting Flower $4.50 + Postage: $4.50
___ Joker Standee $26.95 + Postage: $4.50

STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

SEND CASH, CHECK OR MONEY ORDER PAYABLE TO STARLOG PRESS

BATMAN OFFICIAL COSTUMES

Please indicate quantity of each item being ordered and add **postage and handling** charges. Canadian residents add 10% sales tax. Sorry, no Overseas orders.

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

© BATMAN and JOKER Trademark and Copyright 1989 DC Comics, Inc.

Total enclosed: $ _____

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

President/Publisher
NORMAN JACOBS

Executive Vice-President
RITA EISENSTEIN

Associate Publisher
MILBURN SMITH

VP/Circulation Director
ART SCHULKIN

Creative Director
W.R. MOHALLEY

Editor
DAVID McDONNELL

Managing Editors
MICHAEL McAVENNIE
MICHAEL BENSON

Contributing Editors
DAVID HUTCHISON
ANTHONY TIMPONE
MICHAEL GINGOLD

Consultants
LIA PELOSI
MAUREEN McTIGUE
KERRY O'QUINN

Art Director
JIM McLERNON

Art Staff
CALVIN LEE
YVONNE JANG
JOHN KELLY

Senior Contributing Writers
KIM HOWARD JOHNSON
WILL MURRAY

Contributing Writers
DREW BITTNER
KYLE COUNTS
EDWARD J. HOHMAN
TRACI JOHNS
JOE NAZZARO
STAN NICHOLLS
MARC SHAPIRO
DARCY SULLIVAN

Production
STEVE JACOBS
PAUL HALLASY

Financial Manager: Joan Baetz
Marketing Director: Frank M. Rosner
Circulation Manager: Maria Damiani
Staff: Peter Hernandez, Kim Watson, Debbie Irwin, JoAnne Sanabria, Sylvia Gimenez.
Thank You: Michael Dalton Allred, Brian Augustyn, Lisa Beard, Eddie Berganza, Danny Bilson, Simon Bisley, Tom Brocato, Scott Brooks, Brooks Cantini, Paul DeMeo, Ann Eagan, Terry Erdmann, Will Finn, Mike Fisher, Neil Gaiman, Melissa Goldsmith, Alan Grant, Howard Green, Robert Greenberger, Gary Groth, Patricia Jeres, Gerard Jones, Valerie Jones, Dan Jurgens, Ted Key, Denis Kitchen, Alisa Kwitney, Jodi Manchik, Doug Moench, Greg W. Myers, Lisa Orris, David Pruiksma, Nic Ranieri, Jeanne Romano, Steve Saffel, Don Simpson, Beau Smith, Tamara Sibert, Jeff Walker, Scott Williams.
Cover Art: Justice League: Ron Randall/Randy Elliott/Trademark & Copyright 1992 DC Comics; Batman/Judge Dredd: Simon Bisley/Copyright 1991 DC Comics & Fleetway Publications

COMICS SCENE RETURNS soon enough with the legendary **Bob Kane**, previewing **Batman Returns**; **Fabian Nicieza** and **The Oz Squad**—all in **COMICS SCENE #27, on sale April 23, 1992.**

WORD BALLOONS

Endocrinology & You

Without extensive strategic planning, without the aid of the power cosmic or the sign of the seer, without ingesting any radioactive isotopes, we've been drawn inexorably to a conclusion this issue.

What conclusion we're not exactly sure of. But it's a conclusion—something to do with making fun and "funny book heroes."

And we really backed into it. Here, after all, is another arcane secret of magazine editing (#1 in a four-format edition, not including trading cards and mini-posters; look for the leather-bound collection in '93): "Everything good is not planned." Think of a brilliant idea—like "endocrinology and graphic storytelling"—and then divide that into five possible articles, all for one issue. Like a preview of upcoming storylines in the venerable *Mr. Endocrinology, Gland-Master*, an interview with a writer (and practicing endocrinologist), a think piece on endocrinological themes in glandular literature, a detailed price guide to current, hot endocrinologia, a profile of that controversial endocrinological artist from Istanbul, Mabu. Wow, sounds like another exciting edition of *Endocrinology Week*, doesn't it?

Such a dream line-up will soon get torpedoed. A writer will miss a deadline, delaying one story. There'll be no art or photos available in time for another, axing it. An interview won't happen, so there goes a third. And nobody (except stockbrokers) really cares about price guides. It's bye-bye, best-laid plans. That incredible theme issue has gradually, glandularly degenerated down into *one* lonely theme article: "Mabu Speaks!"

Well, the opposite occurred this issue. Without really intending it, we've produced a symposium of sorts on humorous heroes & homemakers. It all fell together by coincidence. What we call "long-deadline" stories—articles whose publication timing isn't crucial—showed up just as we rushed "timely" pieces into the issue. Then, missing art, which had delayed some other stories, arrived just as that famed deadline-missing writer (i.e. someone other than me) walked in with a piece ready to qualify for Social Security, but welcome nonetheless. And before you could say, "With great glands, there comes great endocrinology," we had a "semi-theme" issue.

That's how it happened. The theme's obvious, but obviously fun. For example, Don Simpson and Michael Dalton Allred address the idea of humorous heroes. With Megaton Man & Company and Madman, are they satirizing superheroes? Seems like it. Parodying them? Yes, though Allred says no. Playing around with them? Absolutely. We can agree on that.

Their characters, in fact, have taken on lives of their own. They may have begun as send-ups, but now their heroics, like Bob Burden's Flaming Carrot and Ben Edlund's The Tick, are sort-of serious (if surrealistic) business.

It's not unusual for the very best of parodies to inexorably become something different, emerging as even funnier because they're now taking themselves just seriously enough. Want examples? Take Danny Kaye in *The Court Jester*, a 1956 spoof of swashbuckler movies which works not only as satire, but as a great adventure film in its own right. Or 1974's *Young Frankenstein*, scripted by Gene Wilder and director Mel Brooks. It's a hilarious take-off, but its letter-perfect attention to Universal monster movie conventions, details and atmosphere make it more than parody—perhaps a pastiche. Hey, it's really a *serious* Frankenstein film.

Closer to home, look to Dave Sim's *Cerebus* (which began as a spoof of *Conan*) or Kevin Eastman & Peter Laird's *Teenage Mutant Ninja Turtles* (who knew satirizing *Ronin* and *X-Men* would create a licensing industry?).

But enough hoo-ha commentary. Our symposium continues elsewhere this issue with Gerard Jones and Dan Jurgens explaining just how serious the formerly-*not Justice League* gets soon—while former *League* artist Kevin Maguire reveals why he had already left the party. All that, not to mention the offbeat *Aztec Ace*, the revised-for-TV *Fish Police*, those scene-stealing happy household appliances of *Beauty & the Beast* and, of course, America's favorite housemaid, *Hazel* (yes, *Hazel*).

In fact, we dug up such a goldmine of nifty pieces that we had to delay that one once-planned article to another time.

So, look to a future issue of *Endocrinology Week* when "Mabu Speaks!"

—David McDonnell/Editor

LETTERING

Personal replies are impossible. Other fans & advertisers may contact readers whose letters are printed here. To avoid this, mark your letter "Please Withhold My Address." Otherwise, we retain the option to publish it. Write:
COMICS SCENE
475 Park Avenue So., 8th Flr.
New York, NY 10016

...I received my first issue of COMICS SCENE (#23), and it's wonderful. I missed the original issues, but I wouldn't miss future issues; you can bet on it. Yours is the best magazine about comics and movies (live-action & animated) with comics roots.

IT LOOKS LIKE THE SEQUEL TO THE BATMAN MOVIE, BATMAN RETURNS, ISN'T GOING TO BE QUITE AS EXCITING AS EVERYONE THOUGHT...
THIS TIECLIP JUST ISN'T ME. I'D LIKE TO RETURN IT.
CUSTOMER SERVICE
Art: Mike Fisher

The Comics Reporter, with information about the future movies and/or series with comic-book heroes and characters, is a hit. I enjoy it a lot, so keep it going.

I would like to share with you my excitement when I discovered a copy of COMICS SCENE #21 in a bookstore. It included coverage about two alternative *Batmans* and an interview with Jim Lee's *X-Men*!!! No need to tell you I bought the issue. *Batman* and *Wonder Woman* are my favorite DC characters, and even when I sometimes disagree with the way they drive *Batman*, I'm open for some of those alternatives. About Marvel, the *X-Men* were always characters I loved, but since John Byrne, they've acquired enormous strength. Now, thanks to Jim Lee, I love them more than ever, and if he's going to stay long with the *X-Men*, I'll do the same.

Long life to COMICS SCENE and full with four-color, silver screen and animated success.

Eugenio Vidal-Diaz
7225 N.W. 25 Street
Suite 111, Box 117
Miami, FL 33122

...As usual, the editorial in the latest issue of COMICS SCENE (#24) was interesting reading. Many of your points regarding covers were plain common sense, of course, but interesting nonetheless. One thing you failed to mention in connection with your choice of cover features, though, was your target audience. Your coverage of TV and movie animation is extensive, but I think I'm right in saying that your primary aim is to attract the comics collectors who regularly visit the specialist comics shops. Obviously, then, you could expect to enjoy higher sales on those issues of CS which carry pictures of "hot" comics characters, such as *Deathstroke* this month. Also, I believe I'm correct in saying that most comics shops will display magazines like CS full cover, thus putting the onus on the central cover image to sell the magazine.

I would like to tell you a story now, if I may. In September, I attended my eighth U.K. comics convention, in London. Over the years, I had developed mixed feelings about these events. I enjoy meeting my friends there and, now and then, making new ones. But I especially enjoyed meeting the creators of some of my favorite comics. Except when some of those writers or artists behaved badly. Much has been said about fans making unfair incursions into the pros' time at cons, and of course, this *does* happen. But I increasingly found that some pros treated their fans in what can best be described as a cavalier manner, and sometimes downright rudely. It happened to me a number of times and I was getting to the point where I was seriously thinking of not going anymore. However, I simply *had* to go last year in hope of meeting Murphy Anderson, a "hero" to me since I first started collecting comics in the early '60s. To my intense delight, Anderson proved to be an extremely willing guest, a perfect gentleman, open and warm, and always accessible. He and his wife Helen made the con the most pleasurable I have ever attended. I would like to thank them again, publicly, for their kindness and patience with an overgrown fanboy whose illusions were in grave danger of being shattered.

Dale Coe
56 Whitecross Road
Warrington, Cheshire
WA5 1LR, England

The announcement doesn't need to be made, but we too speak from personal experience: Murphy Anderson is one of the nicest guys in comics.

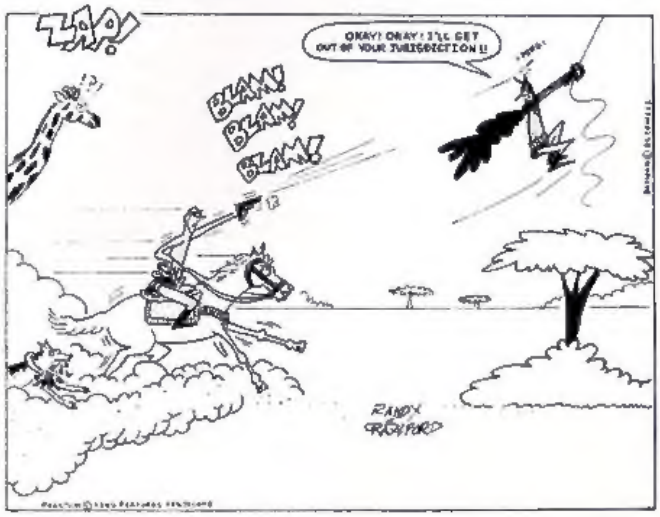
...I was a little disturbed by Marv Wolfman's attitude towards the character Nightwing after reading your article in CS #24. Specifically, I refer to his quote, "Nightwing could certainly carry a full series, but why try to get one out every month? His stuff is very complicated."

If I interpreted his statements correctly, Wolfman seems to feel it would be difficult for *him* to write an ongoing *Nightwing* series, so there is no point of having one. If this is indeed the case, then why don't Wolfman and *New Titans* editor Jonathan Peterson let someone else write an ongoing series? I only have a Bachelor's Degree in Business Administration, but from what I can see, DC seems to be making a poor business judgment here by passing up an opportunity that Wolfman himself has stated is there.

I can admire DC's loyalty to Wolfman, but that loyalty has to end when it is detrimental to the potential growth of a company and to the many fans who have been waiting years for an ongoing *Nightwing* series. It's high time for DC to reclaim its property and to start using the basic economic principle of supplying to meet a demand.

Charles Skaggs
836 Rosemere Circle
Orlando, FL 32835

...*Captain America*'s been torn apart, now he's a court jester with a broken heart..." Those are the lyrics from a song called "Paradise City" by Guns n' Roses. I wonder if Axl Rose prophesied the *Captain America* movie debacle? But has the question of what really



Art: Randy Crawford

went wrong with the movie been answered? When I read in CS #23 that Stephen Tolkin read *Richie Rich* and *Archie* as a kid and thought that Cap's costume looked stupid, I thought to myself, "You just don't let a guy like this script a superhero movie." The only way Cap's outfit would look stupid were if Tolkin wore it himself. Also, dumping the project into the lap of Menahem Golan would be like giving someone a can of spray paint and asking him to paint your car and "do a good job."

Well, at least Tolkin was able to buy himself a house for scripting this "movie."

Bill Michaels
Address Withheld

...As a video collector who has two copies of the *Captain America* movie (the final edit, and an earlier one), I can honestly tell you it is one of the most godawful films ever made. The early edit is OK. Not the greatest, but still fun. But that final edit is horrible! All the dramatic scenes have been cut out, and the only thing left are action sequences which are incredibly lame. The film is marred by horribly bad editing which doesn't make sense, and the two pictures which appear on the first page of your "Captain America On Ice" article don't even appear in the film.

Also, I'd like to remind you that this is COMICS SCENE, not ANIMATION SCENE, OK! I read this for comics, not to read about a bunch of editors' fascination with cartoons!

David Galvan
12640 S.W. Karen
Tigard, OR 97223-3022

...I am responding to Augie De Blieck Jr.'s letter in COMICS SCENE #22. His comments about Disney's *Tale Spin* not being original and *Darkwing Duck* being flat and having freeze animation make me wonder if he has ever seen the shows.

Tale Spin only used three characters from the *Jungle Book* film. And the way they were used in the series is completely different from *Jungle Book*. It was a totally different set of characters in a different setting. If you don't believe me, watch the movie and then *Tale Spin*.

He also said that *Darkwing Duck* had "freeze animation, simplistic coloring, flat characters." I don't think that he knows what freeze animation is. The animation is done at foreign Disney Studios in France, Australia and Japan, and other studios like Kennedy

Bruce Wayne gets some bad news
MR. WAYNE, I'M SORRY TO INFORM YOU THAT YOUR AUNT HARRIET ACCIDENTLY STUMBLED UPON SOME KIND OF HIDDEN PASSAGEWAY BEHIND YOUR BOOKCASE AND PLUMMETED SIXTY FEET TO HER DEATH.
©Scott Brooks
BROOKS
Art: Scott Brooks

Cartoons and Sunwoo Animation. They are not cheap studios. For television, the animation they produce is wonderful.

I think that the characters in *Darkwing* are anything but flat. In fact, they have drawn in fans of both Disney and Warner Bros. animation.

I also don't think he has seen all the *Darkwing* shows. He just got on Laura Martinez's letter (concerning *Tiny Toons*) saying, "How can anyone make a judgment on an entire series after watching a mere seven or eight percent?" Well, that's exactly what he did to *Darkwing*.

Dan Alexander
Address Withheld

...As one half of a twin brother team of 22-year-old cartoonists and lifetime Toonetics with PVCs, posters and Toon paraphernalia everywhere we can find space in our home, I was thrilled to read your articles on two of my favorite shows of the new season, *Taz-Mania* and *Darkwing Duck*. Both shows

are wonderfully hilarious, but they are significant for another reason. They are both the latest in a line of shows that are capitalizing on that rarest of animals: The dynamic female Toon. Warner Bros. in particular has been trying to fill the cartoon universe with leading ladies, from the incredible Babs Bunny as the female alumnus on *Tiny Toons*, to the delightful Jean and Molly on *Taz-Mania* (which has replaced chocolate as my #1 addiction).

Disney also deserves some credit, for the creation of *Darkwing Duck*'s Gosalyn. My twin brother and I admire her for being everything *Duck Tales*' Webby *isn't*. Unlike Webby, Gosalyn is not just a cute little kewpie doll content to sit back and let the guys have the adventures.

I hope this new wave of "toonettes" goes on for a long time, and who knows? Maybe these characters will go on to disprove the belief that female action figures don't sell very well. Which reminds me. It may be too soon to ask, but when can I expect *Taz-Mania* PVCs?

Damon Pollitt
9907 Cervine Lane
Randallstown, MD 22233

...As a loyal fan, I thought I would write in my appreciation for a job well done. Your interesting and informative articles have been educating.

On a different note, I would like to thank Augie De Blieck Jr. for defending the mighty *Tiny Toons* (CS #22).

Disney is *the* best when it comes to raw perfection. Nobody, and I mean nobody, can touch Disney...visually.

Perfection impaled my very being when *The Little Mermaid* and *Rescuers Down Under* unfolded before my eyes.

However, when it comes to sheer unadulterated humor, Warner Bros. is king. Bugs Bunny has proven this time and time again. Even though *Tiny Toons* are not Chuck Jones classics, *Tiny Toons does* follow in the same footsteps.

You *can not* take an outlandish and provocative type of animation like Disney's, and make it funny. It will *never* work.

It's like taking Jim Lee's and Whilce Portacio's masterpiece of history-making, the phenomenal *X-Men* and giving them a *What If* script.

What does one make of this dichotomy?

Mark Ross
Williamsburg, VA

ROBOTECH
THE MACROSS SAGA
DICKENS VIDEOS BY MAIL
1-800-228-4248
$14.95 EA
Suggested List Price
VOLUMES 1-6
THE MACROSS SAGA COMPLETE $79.95
f.h.e.
To order call 1-800-228-4248 or send check or money order including $3.00 per tape or $4.00 per set shipping/handling to:
DICKENS VIDEOS BY MAIL
5323-A ELKHORN BLVD
SACRAMENTO, CA 95842
Questions call 1-818-331-8378 M-F 9-5. PAL versions available. Catalog $4.95 or free with order. CA residents add 7.75% sales tax.

ATTENTION COLLECTORS!

STAR TREK®

THE OFFICIAL MAGAZINES

STAR TREK: THE NEXT GENERATION™ TECHNICAL JOURNAL

A Guide to the Hardware and Spacecraft of the 24th Century. Here is a comprehensive look into the "reality" upon which this popular television series is based. Using text, blueprints, highly-detailed illustrations and pho-tographs—many in thrilling color—you will get a complete overview of the technologies that built the Starship *USS Enterprise*™, NCC-1701-D, its weapons, space-gear and uniforms. 84 pagesHigh-quality paper. All color.

Only $6.95 + postage

STAR TREK VI: THE UNDISCOVERED COUNTRY™

The LAST voyage for the original crew of the Starship *U.S.S Enterprise*™! Behind-the-scenes articles on this unique motion picture! Interviews! Special FX reports! Color photos! A once-in-a-life-time magazine!

Only $4.95 + postage

STAR TREK 25th ANNIVERSARY SPECIAL!

Saluting the men and women who've gone where no one has gone before! Facts! Photos! The complete *Enterprise* voyages—from television to film & beyond! 100 pages! All Color! SPECIAL SILVER COVER!

Only $6.95 + postage

TM, ® & © 1991 Paramount Pictures Corporation. All Rights Reserved. *STAR TREK* and related marks are Trademarks of Paramount Pictures.

STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

SEND CASH, CHECK OR MONEY ORDER PAYABLE TO STARLOG PRESS

STAR TREK®

The Official Magazines

Please indicate quantity of magazines being ordered and add $2.05 (FOREIGN: $4) per magazine to cover **postage and handling**. Canadian residents add 10% sales tax.

_____ ***STAR TREK VI: THE UNDISCOVERED COUNTRY* $4.95.**

_____ ***STAR TREK: THE NEXT GENERATION TECHNICAL JOURNAL* $6.95**

_____ **STAR TREK: 25th ANNIVERSARY SPECIAL $6.95**

Total enclosed:_____

NAME

STREET

CITY

STATE ZIP

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

FISH POLICE™

Catfish (Robert Guillaume), Gil (John Ritter), Pearl (Megan Mullally) and Crab (Buddy Hackett) hope to make *Fish Police* TV's catch of the season.

CARPS & ROBBERS

By KYLE COUNTS

The Fish Police swim onto the CBS beat.

In Hollywood, a property that has long-run potential is said to have "legs." Melissa Goldsmith's hope is that her first series as senior vice president, television for Hanna-Barbera Productions will have "fins."

If such imagery suggests an aquatic motif, you're getting the drift. *Fish Police* is an animated half-hour comedy about "carps and robbers" set in Fish City, a crime-infested underwater metropolis straight out of a Raymond Chandler novel. Hanna-Barbera president and CEO David Kirschner, the show's executive producer with Benjamin Melniker and Michael E. Uslan, sees this weekly tale of good vs. evil as pioneering a new style in animation—*poisson noir.*

Hoping to bait the same older viewing audience that turned *The Simpsons* into household words, CBS awarded the series a prime-time berth (due to begin airing this month). Not only is upwards of $600,000 being lavished on each episode, but the show has the kind of star power rarely seen on the small screen. Headlining with John Ritter are JoBeth Williams, Jonathan Winters, Tim Curry, Hector Elizondo, Ed Asner, Robert Guillaume and Buddy Hackett—a voiceover line-up that would be the envy of even a live-action series.

Goldsmith, who was hired by Hanna-Barbera in December 1990 to "try and get the company into prime-time television," knew she had found the right property when, just two weeks into her new job, she met with Ben Melniker and Michael Uslan, who had purchased the rights to *Fish Police*, the independent comic created by Steve Moncuse. She was, in a word, *hooked.*

"I loved the title, I loved the concept," recalls Goldsmith. "It seemed terribly absurd to me: An underwater world that resembled New York, with fish patrolling the waters...it had a kind of '40s feel to it."

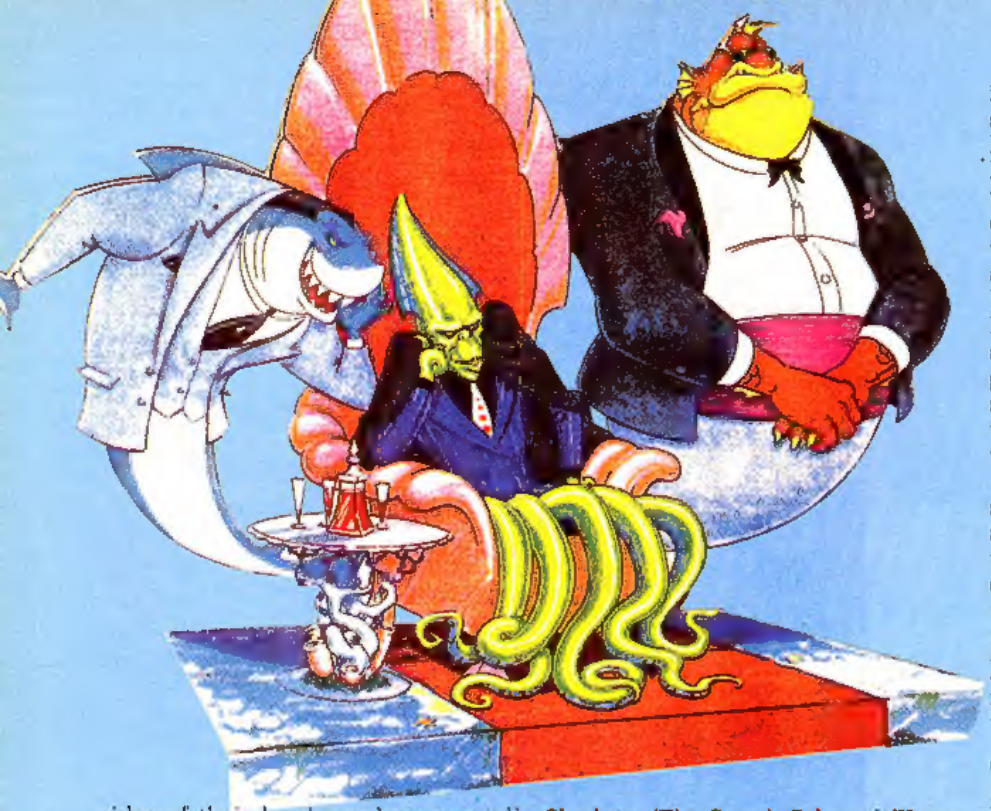
After acquiring the property's underlying rights from Melniker and Uslan, Goldsmith and Kirschner sold the idea in prime-time form to CBS' Jeff Sagansky on the basis of just the title and a piece of concept art. Sagansky gave them the go-ahead to develop a script, which, for Goldsmith, Kirschner and co-executive in charge of production Richard Hoffman, meant looking at approximately 150 writers and interviewing seven or eight to find the *one* most suited to drafting the pilot. They decided on Jeanne Romano.

"I got the job immediately," Romano says proudly. "I think they were looking for somebody who wanted to make a sitcom that was animated, as opposed to a piece of animation that was funny. I also had experience as a sitcom writer—I had written several *Married...With Childrens*, which gave my writing the very adult, hard edge, they wanted to see in *Fish Police*. It just seemed to be a perfect match."

Romano, a former illustrator with a background in animation ("just college-type stuff"), had another credit in her favor—she was Robert Zemeckis' assistant on *Who Framed Roger Rabbit.* It was an experience that "really got me excited [about animation] all over again. It was pretty exciting to work alongside Bob; he's a wonderful person and taught me a great deal."

As if those qualifications weren't enough to secure her a position with *Fish Police*, Romano also confesses to being knowledgeable about a subject highly relevant to the show. "This is gonna sound crazy, but when I was in college, I was a tour guide on the *Queen Mary*, at the Jacques Costeau Museum, and I know a great deal about fish," she laughs.

"Even though we're not being technical in *Fish Police*, it was fun to have some inside knowledge of certain fish's personalities, and what they do and how they look, so that you can do jokes about flounders having eyes on both



sides of their heads, or how you tell the difference between an octopus and a squid."

Sharkster (Tim Curry), Calamari (Hector Elizondo) and Mussels Marinara (Frank Welker) look to broil some trouble.

Beyond writing and producing (with Larry Hubner) the series pilot, "The Shell Game," and penning a second episode, "Fish Out of Water," Romano produced and rewrote *Fish Police*'s first six episodes and will handle similar chores for the additional seven segments currently in development (two of those will bear her name). It was she who re-created Moncuse's characters, altering their names and personalities to suit the show's considerably lighter tone.

"I developed the characters in writing and put down very lengthy descriptions of what they looked like, how they sounded, their likes and dislikes," explains Romano. "Just like you would with any sitcom, I wrote what is called a bible, which gives you the entire character breakdown and who they are in relation to one another and in relation to the series. That was given to Rick Schneider [in charge of character art direction and design], who put together model sheets and character designs. It was a process that went through several people, of honing it to what sounded and looked correct.

"The comic book is very traditional superhero stuff," Romano asserts. "It's a good comic book, but it's dark and takes itself very seriously. We, of course, didn't want to take ourselves that seriously. We wanted to lighten it up quite a bit, and we wanted our fish to be more like people. Our characters have traits of their species, but they have many human elements, too.

"Our main guy is Inspector Gil (voiced by John Ritter), a good-lookin' fish who hates crime. He's our hero; he's John Q. Public, he's Everyman—I mean Every*fish*. He hates commitment, but he's not afraid of commitment to his job. He is devoted to stamping out crime in Fish City. He loves Pearl, but has the hots for Angel. Most of the stories are told from his point-of-view.

"Pearl [Megan Mullally] is his sweetheart. She runs the local diner. She's a very sweet, wonderful fish, but she's also very strong and very independent. She tries to corner Gil from

Angel (JoBeth Williams), the vampy leader of this swingin' school of fish, may also have Inspector Gil under her fin.

time to time, asking him, 'When are we getting married? I'm bored with my life.' And he always goes, 'Ooops—gotta go. Got a date with a murder.'

"Angel [JoBeth Williams], on the other hand, is a vamp. She works at the Shell Shack. She and Gil have a shady history, although we're not very specific about it—we just know that at one time or other, he and Angel got together. And, of course, that irritates Pearl to no end. Angel is a nice kid; she's a bit on the loose side, but for the most part, she would come to Gil's aid in a tight spot. She works for Calamari, who owns the Shell Shack.

"Calamari [Hector Elizondo] is our bad guy. He has his tentacles into every avenue of crime in Fish City, although Gil can never really nail him. Calamari's bodyguard is Mussels Marinara [veteran voiceover artist Frank Welker], a big, dumb oaf who can be very menacing, but at the same time has a weakness for chocolate.

"And then there's Sharkster [Tim Curry], Calamari's lawyer, who's always looking for a legal way to get his client out of an illegal situation.

"At the station, there's Chief Abalone [Ed Asner], a big, blustering guy who's always riding Gil. His secretary is Goldie [Georgia Brown], who never answers the phone unless it's to talk to her bookie. She has an attitude, big-time.

"Catfish [Robert Guillaume] is an undercover cop who never looks like the same person twice. He's a lamppost, he's a trash can, he's a chair—he's any number of things, but he's very rarely Catfish. And there's Tad [*18 Again*'s Charlie Schlatter], the station's gofer and Goldie's little brother, who idolizes Gil."

Police "go-fer" (or "go-fish") Tad [Charlie Schlatter] and Gil look for Sandy clues.

It was Romano's idea to give the show a '40s *film noir* flavor, without setting it in a specific time period. "We can't use terms like men, women, boys, girls, people, to describe our characters because they're fish. We had to stay away from hands, feet, references like that. We needed to call the women 'fish,' 'doll,' 'babe'—names that men aren't allowed to call women now—and we get away with it because the show is a period piece."

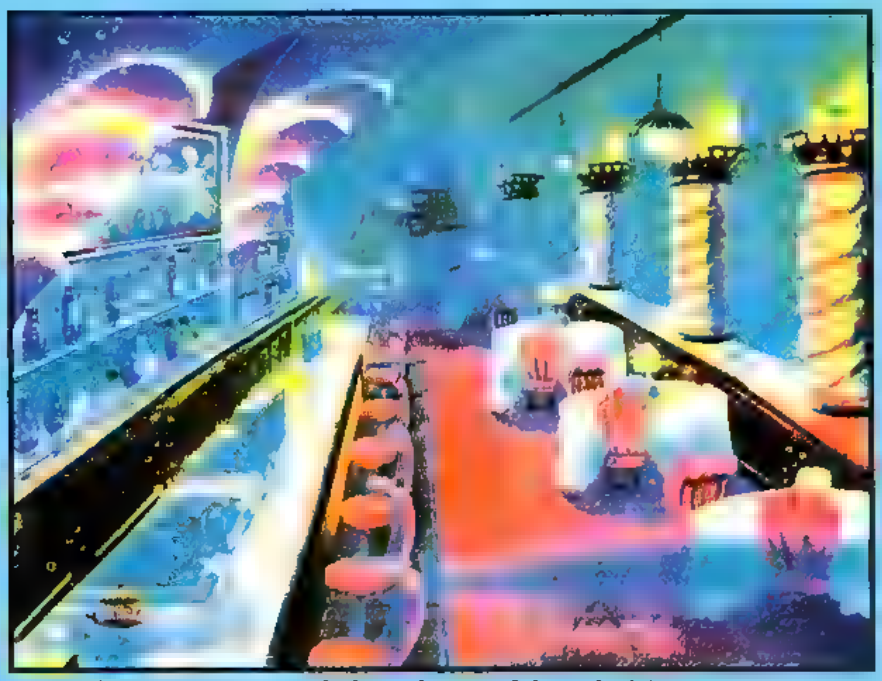
Parents of young children may be stunned when they see Angel's Fredericks of Hollywood cleavage or hear some of the show's saltier lines, many of which are heavy with sexual innuendo. [Sample "Angel used to work for me—sort of a Fish Friday. But, believe me, she always had plenty left over for Saturday and Sunday."] Goldsmith acknowledges that "there's a lot of double-entendre going on" in the series, but says the humor is in keeping with current comedy programming.

"We looked at the extremes on television, and we tried to stay within the bounds of our own sense of taste. We tried to be clever and sophisticated about what we said and how we said it, so that it wasn't blatant."

"We do send our scripts to Standards and Practices, and as you might imagine, we get a whole pile of notes back," Romano explains. "Some we address, some we don't. If we don't, and they say this absolutely must come out or else, then of course we turn to CBS and say, 'Does it?' and they say, 'Well, we love it, keep it in.' Then, it's their problem. I'm not married to any of it. I'm a big girl, and I'll take it out if it's not what they want."

Romano maintains that *Fish Police* is "a very difficult show to write" because of its pun-oriented humor. "We're finding that only a handful of writers really understand it. A fish pun can be overused. We don't want to just drop in gags because they sound funny; they have to be right for the moment. We want the jokes to be subtle; like the one in the pilot where there's a picture of Angel in the newspaper. Gil points to the picture and asks Crab [Buddy Hackett], 'Whataya think of that?' Crab says, 'If I thought about *that*, I wouldn't be able to walk sideways for a month.'

"Now, obviously that's an erection joke, but it's also a crab joke, because he walks sideways. That's the kind of fish pun that we like, because it's sophisticated and adult, but it incorporates a fish trait. We try to shy away from puns like, 'for the halibut' or 'you



The Shell Shack serves as an ideal spot for some fishy underdoings.

Helping Gil dish out law and order in Fish City are Chief Abalone (Ed Asner) and his grumpy secretary, Goldie (Georgia Brown).

did that on porpoise.' Sometimes, when people have written spec scripts for us, those are the things they come up with, but we're looking for someone who's going to go beyond the obvious line like 'he was a piano tuna and he was hard of herring.' We're not interested in that kind of joke. It's funny, it has its place, but *not* in our show."

Telling a *Columbo* type crime story is impossible in only 23 minutes, notes Romano, "so what we're doing are character-driven stories that have a crime element to them. We weren't interested in doing the Villain of the Week-type story, because then, obviously, the new guy in town is always the one who did it. We're trying to do stories that come from our characters' personalities.

"In the pilot, Angel is arrested for the murder of Clams Casino. It turns out that the real killer is in cahoots with Calamari. In 'Beauty's Only Fin Deep,' Angel enters the Miss Fish City Beauty Contest. There's someone harassing the contestants, and Gil is put on the case to watch over them. We try to get a song into the show for Angel wherever possible, because JoBeth Williams has a wonderful voice.

"Another episode ['Fish Out of Water'] is about a hot-shot cop named C. Bass who's assigned to solve a gold-smuggling crime as Gil's partner. The women go crazy over him, which makes Gil jealous. In 'No Way to Treat a Fillet-dy,' the Fish Police Charity Ball money is stolen, as well as the Charity Ball prize, a Barracuda car.

"And we have 'The Codfather,' who comes to Fish City and wants to take over Calamari's business. Gil knows that with two crime bosses in town, there will surely be a war. So, he has to stop it. In 'The Two Gils,' Calamari gets another carp that looks just like Gil to commit a crime, so people think that Gil has gone bad."

Both Goldsmith and Romano have high hopes for *Fish Police*. "I feel like it's part of my family," Goldsmith says. "And like any parent, you want the very best for your children. So, on a very personal level, *Fish Police* is very much my heart. I'm hoping that we'll be able to delight and amuse enough viewers to *really* make it catch on."

"My hopes are obviously that it's a huge success,' offers Romano, "and that when *Fish Police* T-shirts hit the stands they're gobbled up to the point where everybody is wearing a sign on their chest that says *Fish Police*. I hope it's controversial, even to where people say, 'Did you see *Fish Police* last night?' We're hoping that at work, in offices around the country, people will be saying, 'Did you hear that line last night on *Fish Police*? I can't believe they said that.' Or, 'Did you see the animation? It's like watching *The Little Mermaid*; it's gorgeous.'

"That's what we're hoping. That the show looks and sounds different enough that people are talking about *Fish Police*. It's naive to think that everybody is going to love us, but I hope at least they'll be talking about us. That's really all we can ask for." CS

The food at Pearl's Diner packs customers in like sardines. Just don't expect a seafood platter on the menu.

All Fish Police Art Copyright 1994 Hanna-Barbera Productions, Inc.

RELUCTANT FLYER

From the roofs of the world, the Black Condor soars anew.

By KIM HOWARD JOHNSON

One of the oldest characters in comics is flying high once again, but this Black Condor is a whole new hero.

Hot on the heels of DC's revival of *The Ray*, writer Brian Augustyn and artist R.A. "Rags" Morales are bringing back another Quality Comics superhero.

"I was challenged by [DC editor] Mike Gold to find a character who wasn't being used that intrigued me—to take a name and a concept and come up with a character I wanted to write," says Augustyn. "So, I picked up the Black Condor creation and some of the old stuff [from 52 years ago], mixed in new stuff that I've added on and re-created, and came up with the guy that we have now!

"Physically, it's *not* the same Black Condor—neither the original nor his descendant. But we are acknowledging the previous character's existence. And, in a very roundabout way, there is also a connection. We don't deny the Golden Age character's existence, and while this hero doesn't come directly from him, there is an awareness of him, and part of the name choice was based on that legend."

The original Black Condor swooped onto the scene in the provocatively-titled *Crack Comics* #1 in May 1940, and ran for 31 issues. Perhaps only in comics' Golden Age would readers accept a superhero who was raised by condors in the mountains of Mongolia, where he taught himself to fly. Undoubtedly, the illustrations by the great Lou Fine helped make such an unlikely origin palatable. The character remained

All Black Condor Art Trademark & Copyright 1991 DC Comics Inc.

THE PINES COVER ALMOST 25% OF NEW JERSEY... THAT'S A PRETTY BIG HAYSTACK...
AND NED'S AN AWFULLY SMALL NEEDLE. EVEN WITH MY POWERS, I'M FLYING BLIND.
I'VE GOT TO FIND NED... I OWE HIM FAR TOO MUCH!
HE HELPED ME SHAPE MY NEW LIFE. HE EVEN NAMED ME
GRANDFATHER AND HIS PEOPLE HAD TRIED TO MAKE ME INTO THEIR "BRIGHT CHAMPION", A "GOLDEN EAGLE!"

All Black Condor Art: Rags Morales

Although *Black Condor* isn't the same Quality hero of the '40s, Augustyn says there's "an awareness of him" in the DC series.

dormant in the 1950s and '60s, until he was revived by DC Comics in 1976—along with other Quality heroes like the Ray, Uncle Sam, Phantom Lady, the Human Bomb and Doll Man—in *Freedom Fighters*

Since the Black Condor wasn't around when Augustyn began reading comics in the 1960s, his first exposure to the character was in Jim Steranko's *History of Comics*

"Steranko ran a lot of the covers and the great Lou Fine artwork. I had become accustomed to the idea that comic books from the 1940s were primitively drawn," Augustyn says "Then, I discovered Fine and many of the other guys from the Eisner Studios who did amazing comics work. It was then that I became a fan of Lou Fine's characters. Shortly thereafter, reprints became available, and DC did *Freedom Fighters* and began reprinting what they had of Lou Fine's stuff. That solidified it for me.

"Furthermore, never having been a [contemporaneous] fan of the Black Condor, there is—in a character who can literally fly—well, that dream of flying. That's why Superman initially became so popular with many people. He could do so many things that we all wish we could do. Flying is just one of them. In fact, the first story is called 'A Dream of Flying,' because I don't think there's one of us who hasn't had that dream. There's that liberation, which is a part and parcel of this new Black Condor."

That liberation is in contrast to a rather oppressive reason for his origin. "But now that he's out, he's literally free as a bird, and that gives him a whole different perspective on life."

With DC's recent revival of the Ray (CS #24) and plans for an upcoming Uncle Sam mini-series on the boards, the Quality heroes appear poised for a comeback. Augustyn, however, says it's all coincidental. "It's pleasant serendipity. Jim Owsley, now the editor of *Black Condor*, also revived *The Ray* and beat us to publication. We actually started work on *Black Condor* earlier He has set both series in Philadelphia, and eventually we'll acknowledge the connection. There will also be a connection between the original and current Black Condor unlike anything anyone expects."

The new Black Condor, Ryan Kendall, is actually the product of the highly secret Society of the Golden Wing, which has been trying to uncover the secret of flight for man for more than two centuries. "The Society wanted to call him something like the Golden Eagle or the Bright Eagle, some sort of shining symbol of America," he says. "They had nothing to do with the original character, and his origin is in no way related to the original, but because this name had existed at one time and had a certain cachet, there was this appropriation."

This Society of the Golden Wing was created in post-Colonial America by a group of wealthy aristocrats, who decided to manipulate the country from behind the scenes.

"It was initially built around the ideals of the betterment of man, and these guys took that to an extreme," Augustyn notes. "Where, on an ideo-

Black Condor's appearance in the New Jersey Pine Barrens *isn't* going unnoticed.

logical plane, someone might say 'I think we can eventually lead men to soar to new heights,' some of these people literally felt, 'That's not a bad idea, maybe we should find a way to make man fly, to bring him above the common and ordinary.' "

Over a 200-year period, the group lost its ideology and became obsessed with creating the next race of man, perpetuating itself through generations. "One of the founding families was the Kendalls, who pushed the obsession through the years. Creighton Kendall is the grandfather of Ryan, the man who becomes Black Condor, and Creighton is fully blown in his obsession," Augustyn explains. "He began messing with Ryan *in utero*, and that may have caused Ryan's mother's death at birth and his father's alienation. It definitely caused the mutation. In the '70s, these guys realized that they could begin to affect genetic structure through drug treatment and radiation, and forced Ryan Kendall into another form of existence."

Although Ryan grew up believing in the Society as they stimulated his brain (part of his flight is due to mind over matter—he learned all the Society's dark secrets when he lapsed into a two-year coma after his 21st birthday.

"When he awakes, he escapes and decides he's going to take everything away from them by becoming this dark, predatory character."

The Black Condor "just wants to get on with his life," says writer Brian Augustyn, so you better not get in his way.

Following in the footsteps of Lou Fine is a daunting task, but Augustyn says artist R.A "Rags" Morales, known for his pencils on *Forgotten Realms*, is performing admirably

"Every issue he does something more amazing," says Augustyn. "In fact, one of the reasons to create new characters is that any opportunity for Rags to design a new character is always a revelation, always wonderful

'Soon, people are gonna have to pay attention to Rags—and that's what he insists he be called. He's just plain good at his job! He's a great storyteller, and a wonderful cartoonist and designer None of what we're doing would have clicked if it hadn't been for Rags," says Augustyn, who explains that when they began collaborating on this project, they saw new possibilities.

"Once Rags and I got together, I realized that there was a blackly comic aspect to what we were up to. This character lives in a world full of superheroes, and is expected to be a superhero. But, he has had enough of living up to other peoples' expectations, and wants to be *himself*. He's not Ryan Kendall anymore. He doesn't have a secret identity—he is *only* Black Condor. He *doesn't* change into street clothes He lives on the roofs of the world. He goes to the New Jersey Pine Barrens, one of the largest undeveloped wildlands in America, to lick his wounds."

The first issue of *The Black Condor* sees the title character take on a group of thieves who've chosen the Jersey Pine Barrens to hide out. By issue #2, the Condor's trying to resist being a hero, but he comes up against the Sky Pirate, a '60s radical genius who staged airborne hijackings and left in mid-air; the Pirate comes out of hiding after 20 years to enact revenge on the radical group to which he once belonged.

"It's that black comic approach," Augustyn laughs. "Our fourth issue features our first head-on [conflict with a] DC character when the Shark, the old Green Lantern villain, decides that he is a Shark-Man, and here is a Bird-Man; they both have these mind-over-matter psychokinetic powers, so there *must* be some relationship between them He says, 'Come, we must get in touch with our manhood and we must bond'—a little bit of a parody of the 'new manhood' crap. The Condor rejects this because other things are going on, and he's drawn into another story in the next issues, where a major downtown park in Philadelphia has become the sanctioned home of a community of homeless They've built a tent city in the forest. That homeless community becomes the target of a drug lord, and the Condor, quite innocently, finds himself between the Uzis and AK-47s of the drug lords and the defenseless homeless."

Black Condor's supporting cast, which will be built up slowly, will, of course, include Ryan's grandfather and the Society of the Golden Wing.

"Through all of these storylines, the Society will be in the background, hunting," Augustyn says. "They want their prize back. After 200 years, they've finally achieved flight, and he left! They want him back alive if they can, but they'll take him dead, because they can cut him up and figure out what finally worked. They're *not* very nice people!"

The Condor's supporting cast also has a few friendlier faces, including Ned David Smith, a Native American park ranger who works in the Jersey Pine Barrens. "He's part of how Ryan got to be known as Black Condor he knew the legend and pokes him occasionally, 'OK, go on out there and be a hero.'

"Eventually, the Condor's father will turn up as a positive force. This 'middle Kendall' will influence the hero's development.

"We'll be collecting a cast as we go. There are a couple of Philadelphia

cops who'll be around. In issue #5, the Condor's father hires two private detectives, a man and a woman, to find out all they can about this Black Condor guy, and so they're drawn into the story. To some degree, I see the lady P.I. turning into a love interest in a very *off* sort of way."

Offbeat is the word for this comic. "Somewhere along the line," Augustyn confesses, "I realized that *The Black Condor* has a weirdly black comic aspect, and here was a character to whom things just happen, who finds himself always acting heroically, but thrust into storylines that happen around him. No one [in the comic] ever really thinks this stuff is weird. People react to it, but because the world is so used to superheroes, no one goes, 'Oh, that's really odd.' Condor is constantly asking, 'What the heck is this all about?!' In a classical sense, he is heroic and always rises to the occasion, but to a certain personal degree, he just wants to get on with his life."

Augustyn thinks the new Black Condor brings forth mankind's "dream of flying."

Ryan Kendall flees from the Society of the Golden Wing and becomes a "dark, predatory character" called Black Condor.

Augustyn emphasizes that new readers don't have to know anything at all about the old Black Condor to enjoy this new title.

"Except for the name, this is a brand new character. We're not allowed to say the word 'mutant,' " Augustyn laughs, "but that's what he is, and he's out there doing the right thing. It's a gorgeously illustrated, offbeat, exciting, adventurous character, with colorful locales, and if you're paying attention, there should be some laughs. It's like *Rocky & Bullwinkle*—you don't have to know all of the levels, but we *are* trying to put stuff in there.

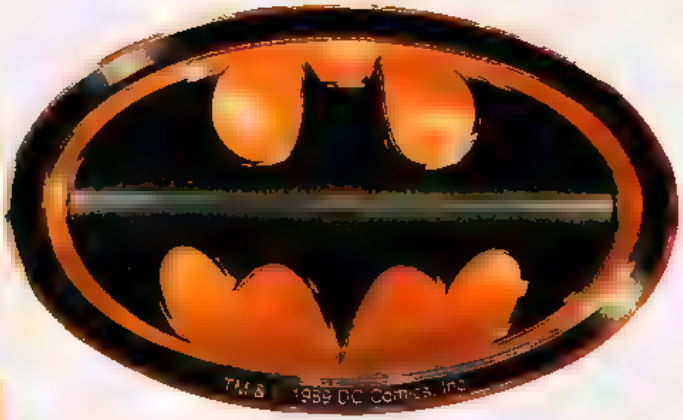
"In the midst of all this, I became influenced by *Northern Exposure*, where weird stuff is constantly going on, and with the possible exception of the main character, no one ever thinks it's weird. I thought, 'That's perfect, that's exactly what I'm looking for!' While I certainly wouldn't try to put myself in the same category as the people who are doing such a good job on that TV show, I was influenced by that realization.

"We have all of these superheroes in a comic book universe, and we take it so for granted," Brian Augustyn says. "What if somebody showed up who said, 'Wait! This doesn't make sense!' And I think in the Black Condor's discovery of his own heroism and his own role, there's an examination of what we do and what our heroes do in comic books."

PLACE YOUR ORDER TODAY!

BATMAN

MEDALLIONS IN PURE SILVER!



© These Commemorative Medallions are officially licensed by DC Comics/LCA

PURE SILVER!

A Limited Edition of Commemorative BATMAN Medallions has been minted and individually numbered. Measuring 1 1/2 inches in diameter, each coin contains one Troy ounce .999 pure silver and has been beautifully engraved on both sides. The front of each coins is shown—reverse side carries the BATMAN logo.

MATCHED NUMBERED COLLECTOR'S SETS AVAILABLE!

From the total mintage of 25,000, only 5,000 matching number sets have been made! Coins in these Three-Coin Series have matching numbers—making them much more valuable. Coins ordered individually do not.

SERIES I	SERIES II	INDIVIDUAL COINS
Batman, Batwing, Joker Matching numbers. $115	Batwing, Gotham City, Hero in Black. Matching numbers. $115	$34.95 each

HANDSOME GIFT CASES!

Each coin is individually packaged in a handsome suede-like, crushed velour gift case complete with a colorfully descriptive pamphlet of BATMAN facts.

MONEY-BACK GUARANTEE

100% Complete Satisfaction Guaranteed. If the edition is sold out, money will be refunded promptly.

STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

SEND CASH, CHECK OR MONEY ORDER PAYABLE TO STARLOG PRESS

BATMAN

MEDALLIONS IN PURE SILVER

Please indicate the quantity of each coin being ordered and add $5 (Foreign: $8) per coin to cover postage and handling. Canadian residents add 10% sales tax.

SERIES I - $115
Batman, Batmobile, Joker.
Matching numbers.

SERIES II - $115
Batwing, Gotham City, Hero in Black.
Matching numbers.

INDIVIDUAL COINS - $34.95 each
____ Batman
____ Batmobile
____ Batwing
____ Gotham City
____ Hero in Black
____ Joker

Total enclosed: $_____

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS
Please allow 4 to 6 weeks (Foreign: 8 to 10 weeks) for delivery

Visual

These days, Neil Gaiman follows his own stars.

By STAN NICHOLLS

After making his first impact in 1988 with DC's Black Orchid, *Neil Gaiman has quickly gone on to become one of the leading creative forces in comics. His eclectic and offbeat scripts for* The Sandman, *a true dark fantasy, has made it a bestseller. His work on* Miracleman *(Eclipse) has been equally praised.*

Forthcoming projects—which he also discussed in an interview in CS #18—include his graphic novels Sweeney Todd *(Tundra), illustrated by Michael Zulli, and* Mr. Punch, *with Dave McKean. Gaiman and McKean have collaborated on a number of projects. Their color version of* Violent Cases*—originally published in black and white in 1987—was recently issued.*

Gaiman, whose energy in the last five years has been seemingly inexhaustible, is also working with Terry Pratchett on turning their bestselling humorous fantasy novel Good Omens *into a screenplay.*

Photo Beth Gwinn/Courtesy Neil Gaiman

Gaiman tries to write "the sort of comic I would like to read myself."

cases

COMICS SCENE: As well as comics, your writing embraces journalism, short stories, novels and screenplays. As far as most general readers are concerned, comics would still come at the bottom of that list in terms of what they consider "respectable" literature. Is there something inherent in the form itself which evokes that kind of reaction?

NEIL GAIMAN: There could be for some people. I remember talking with somebody once who complained that she couldn't read comics. She didn't understand them; she didn't like them. I went through a graphic novel with her panel by panel, and she didn't know what she was meant to read first, or what she was meant to look at first. It was like this complete gap in her education. That was the first time I realized not *everybody* can read comics as a second language. There are actually people for whom comics are hard.

CS: Do you see part of your function as helping to make comics more palatable? Are you trying to reach the unconverted as much as the fans?

GAIMAN: All you can do is try to produce work that's honest; work you care about and that has a meaning for you. With *Sandman*, for instance, I've been trying to write the sort of comic I would like to read myself, and I'm kind of picky. What success it has had, I think, is simply due to that.

There are probably about five issues of *Sandman* that have been fully or partly scripted and then simply thrown away. One of the reasons it gets late every now and again is because I chuck out a script if I'm not satisfied with it. If a script doesn't do anything for me, I scrap it.

CS: If it doesn't work for you, it won't work for the reader either?

GAIMAN: That's a consideration, but basically I work for myself. I think *Black Orchid* has a lot of both strong and weak points. Its weakest point is that I was trying to do a comic I thought people would like, the sort of comic I believed should be out there. I was almost seeking approval with it. That's something I've decided is a mug's game and stopped doing. These days, I follow my own imaginary stars. If people like it, fine. They don't have to like it

were illuminated by a freezing white light
Then it faded-
I could see every blade of grass
like a searchlight dimmed down -
until it was just another star
I stood in the ro and stared at it for half an hour, but nothing else happened.
There was nothing ab my star on the nex the next day, and I have never met anyo else who has experienc a similar phenomena
It lodges in my memory, a singularity
All I want to give you are the facts
This is like the thing with the star
It really happened
It's not as if I'd been drinking

All Violent Cases Art: Dave McKean

Writer Neil Gaiman sees *Violent Cases* as "a jigsaw puzzle missing one vital piece, and you can't work out where in the puzzle the piece is missing."

I don't happen to like comics which are full of women with huge breasts who carry very big guns. Many comics coming out now seem merely to be rehashing stuff which was dull, empty and boring when it was first done in 1975 in *Heavy Metal*, or whatever. It's a sort of softporn for kids who can't reach high enough to get their copy of *Penthouse* yet. Fine, but that's not *my* kind of comic. In the same way, I don't expect everybody to like what I do. But I figure there are maybe a few people out there who will. And even if there aren't, I'll carry on doing it anyway.

CS: One reason your comics are so interesting is because the stories tend to eschew conventionality so as to confound readers' expectations.

GAIMAN: If you don't confound expectations, you have 95% of the comics out there. Much of my narrative and storytelling theory was evolved when I was eight or nine. Even then, I realized that there is an essential cheat in having a *Superman* comic with a cover showing Superman in his coffin and Lex Luthor saying, "I've finally killed him!" *Because you know he hasn't.* That is a false story. In fact, there is *no* story there at all.

Take *Sandman*. There is a level in *Sandman* whereby very rarely is what happens next important, but the moral dimension of what happens next can be *very* important. It's like sailing; sometimes you go with the wind of the readers' expectations, sometimes you go against it. *Black Orchid* is an example of something which continually does that. It goes right to the edge of, "Ah! I know what happens next," then goes off somewhere else.

Having said that, I think the most successful stuff I've done simply ignores reader expectations altogether and tells stories that haven't been told before, so nobody *has* any expectations. Witness *Signal to Noise* or *Violent Cases*. Read the first five pages of *Violent Cases* and you tell me what happens next

CS: *Violent Cases*, which you produced in collaboration with artist Dave McKean, seems the perfect embodiment of your approach to comics, no costumed characters, a non-linear narrative and a peculiarly personal outlook. What was its genesis?

GAIMAN: Dave McKean and I were both working for a British comic anthology that never happened. Paul Gravett, of *Escape* magazine fame, came to do an article on this doomed anthology and liked the stuff I was writing, liked the stuff Dave was drawing, and asked whether we would be interested in doing a five-page strip for *Escape*. We said, "Wow!"

Three weeks later, we went back to him and said, "You know that five-page script for *Escape*? It's going to be a 48-page graphic novel called *Violent Cases*. Do you mind?" It's to his credit that he said, "OK, go for it."

CS: *Violent Cases* started out as a short story, didn't it?

GAIMAN: It was originally written as a short story because I had seen Dave's stuff and knew I couldn't tell stories as well as he could. I couldn't break down a comic into a story as well as he could. So, I wrote it as a piece of short fiction, leaving picture-sized holes in the narrative. But although you can read *Violent Cases* as a short story, it doesn't work very well in that form. The climaxes are in the wrong places.

I took this short story to the Milford SF writers' workshop, chiefly because I didn't have a title for it. I think it was [author] Garry Kilworth who read it and said, "It's in the text. It's *Violent Cases*." And I thought, "Of course it is." That was the main thing I got out of Milford

Art: Dave McKean

Just as readers thought they knew what would happen next in *Black Orchid*, Gaiman's story "goes off somewhere else."

Then, I handed it over to Dave, who went away and did breakdowns of each page. We argued about them. Then, we broke it down into the text. We needed to change things and argued about *them*. It was great. We had lots of arguments; Dave always won when it came to pictures, and I always won when it came to words. That was fun.

CS: Did the script for *Violent Cases* look anything like a standard comic script?

GAIMAN: No. And the script for *Signal to Noise* looks nothing like the script for *Black Orchid*, which looked nothing like the script for "Hold Me," the *Hellblazer* episode I did. I've gone

All Sandman Characters & Art Copyright 1989 1990, 1991 DC Comics Inc

Art Charles Vess

The writer received praise and awards from the literary circle for pairing William Shakespeare with the Sandman.

all the way from full script, which in the case of "Hold Me" begins with page one, panel one, through to the thing I did for the *Breakthrough* book, where I was writing the text while Dave McKean looked over my shoulder in a little French hotel room

Occasionally, I'll say in a script "This is what we're looking at in this panel", but most of the time it's just, "This is where we are, this is who the people are, this is what they're doing and what they're saying." *Signal to Noise*, for example, was a long essay that had nothing to do with the action but a lot to do with how I felt about it And *Black Orchid* was basically a film script. I've probably written scripts in every way possible to write them

CS: *Violent Cases*' starting point is a real encounter you had as a child with a man who had been Al Capone's osteopath. After that, the story gets kind of pliable You look to be employing an impression of your memories, rather than portraying what happened. Those memories aren't necessarily accurate, are they?

GAIMAN: If *Violent Cases* works, I think it's *especially* because those memories are not necessarily accurate What *Violent Cases* is about is the pitfalls of memory, the elephant traps.

A pivotal point in the book is a scene where Al Capone beats to death several other gangsters at a party, and the whole thing is mostly done from old film stills. People say, "Why?" and I say, "Because that's what it was reconstructed from, in memory." The question is, what really happened and what am I just filling in from films and TV programs I've seen?

That scene never happened literally; it happened emotionally. Again, it's playing with memory. The stories you get about Capone veer further and further from the truth, and get stranger. The very first story you get in *Violent Cases*, about Legs Diamond's wife's having her own electric chair, is completely true. The next story, about silver coffins and stuff is almost true, but I've added to it and exaggerated here and there. By the time you get to Al smashing people's heads in with baseball bats, we're way past what was true. The whole of *Violent Cases* was constructed like that.

CS: You've said you write for yourself, but what kind of readership were you hoping for with *Violent Cases*?

GAIMAN: There was a level with *Violent Cases* whereby we wanted to do something accessible. Not necessarily accessible to people who read comics, but people who simply *read*, to people who understand and like mainstream art. We wanted to do something that would be as good, and as easy to hold onto, as anything outside of comics that didn't have

Gaiman's way to do superheroes without doing superheroes "is you don't."

Art Mike Dringenberg & Malcolm Jones III

Art Duncan Eagleson/Vince Locke

In Gaiman's *Sandman*, "very rarely is what happens next important, but the moral dimension of what happens next can be *very* important."

people in tights or funny animals; any of the things that made some of the very good stuff happening in comics, like *Watchmen* and *Maus*, inaccessible to people who should have liked it. Sometimes it's hard for people to see past the metaphor; many readers seem to think *Maus* trivialized the Holocaust because it had mice in it.

So, *Violent Cases* is almost mainstream, but after a while it goes beyond the bounds of standard fiction. The aim was to walk people through a story to the point where you don't even have to suspend disbelief any more. That was way back. Now you're just in a story

The joy of *Violent Cases* is you get the feeling it's a jigsaw puzzle missing one vital piece, and you can't work out where in the puzzle the piece is missing. You can go back to it, and you can go over it and over it, looking for the card that was palmed when it was handed to you. You know the ball was under one of those three cups, but now you can't even find the cups.

CS: That was an intentional thing?

GAIMAN: Yes, I think so. The point is I don't think you can come to my work for answers. But you come to me for some really good questions That's what *Signal to Noise* is about. *Signal to Noise* has some really good questions: Questions that mattered to

WHENEVER PEOPLE FIND OUT THAT I WORKED WITH AL CAPONE THEY WANT TO KNOW ALL ABOUT HIM
THEY WANT STORIES ABOUT HIM AND THE GIRLS OR ABOUT BOOTLEGGING MOBSTER OR LIKE THE TIME HE GOT THE TAX TAX
I WAS THERE
FIVE MILLION DOLLARS IN TAXES THEY WANTED
AND AL'S LAUGHING AND SAYING "THEY CAN'T COLLECT TAXES ON ILLEGAL MOBSTER MONEY!"
AS THEY NOT ONLY COULD AND DID BUT IN BOTH THEY PUT THE POOR SUCKER AWAY FOR MUCH LONGER THAN THEY DID ME

Violent Cases Copyright 1987 Neil Gaiman & Dave McKean

These days, Gaiman and the Sandman follow their own imaginary stars.

both Dave McKean and I, questions we cared about—about the value of art and the value of life; about trying to extract meaning from the world we live in But having said that, we don't provide pat answers The best you're going to get from either of us is something to think about

Meeting Al Capone's osteopath as a child later served as the writer's starting point for *Violent Cases*.

"Despite being told repeatedly as a child not to make things up, Neil Gaiman became a writer." I'm very proud of that line

CS: Near the end of *Violent Cases*, the Gaiman/narrator character witnesses a bright, UFO-like star. Why attach such a fantastical element to an essentially realistic narrative?

GAIMAN: That was designed to cut the rug away from under you. The star is a metaphor for all those impossible things that happen to people. I've never met anybody who, after talking to them for a little bit, won't tell me at least one impossible thing that has happened to them. A bizarre coincidence, for example

CS: There was a fringe stage production of *Violent Cases*. You didn't adapt that yourself but, as there is some affinity between a comic script and a screenplay, have you ever thought of adapting any of your strips to other media?

GAIMAN: I'm in the process of working with Terry Pratchett on adapting our novel *Good Omens* into a film script, and one thing I'm learning is that media are different, even if they look superficially similar. A film is not a radio play. A comic is not a book. I cannot remember seeing a good comic adaptation of a movie. They're *always* disappointments Whatever strengths the movie has are not the strengths of a comic.

Fantagraphics, representing Monster Comics, called asking me if I would adapt Tod Browning's *Freaks* for a graphic novel. I said no, and that was that But later I thought about why I disliked the idea of adapting *Freaks* so much—because I think it's a remarkable film—and I realized the main strength of *Freaks*, the thing that really gets you in the guts and twists, is that these Siamese twins, pinheads and so on are *real* people. That is the power of the movie. Once they become drawings, they're just drawings. Had *Freaks* been made with special FX, it would *not* have been the same movie.

Witness *Nightbreed*. If Clive [Barker] had gone out and found a cast of genuine grotesques—people with their noses bitten off, people who had suffered strange and interesting physical deformities—it would have been a very different movie from. 'Gee, look what they can do with latex '

CS: You've written superhero strips, of course, but is it possible, even these days, to make a career in comics without reference to them?

GAIMAN: I was talking to an old

(continued on page 52)

STAR TREK THE NEXT GENERATION PINS

#9270
FRAMED 25th ANNIVERSARY SET $66

#9275
COMMUNICATOR SET ALSO INCLUDES SPECIAL ANNIVERSARY PIN $30

#9277
25th ANNIVERSARY SET $20

#9279
COMMAND SYMBOL SET $36

The entire spectrum of the STAR TREK Universe—the crew, their adventures, their complexities—is captured in cloisonné.

crafted in cloisonne.

buying, selling and trading.

STAR TREK®
THE NEXT GENERATION

PIN SETS
__ 9270 FRAMED 25th ANNIVERSARY $66
(Postage $5. Foreign $10)
9275 COMMUNICATOR SET $30
9277 25th ANNIVERSARY SET $20
__9279 COMMAND SYMBOL SET $36

INDIVIDUAL PINS
1022 COMMUNICATOR (full size) $15
__1150 ROMULAN BIRD-OF-PREY $12
__1020 COMMUNICATOR (half size) $10
1024 COMMUNICATOR OF THE FUTURE $15
212 *STAR TREK* THEME $10
__1701 NEW *ENTERPRISE* $8
__37 *STAR TREK* LIVES $8
40 *STAR TREK* FOREVER $8
__12 STARFLEET COMMAND (deluxe) $8
__3 *STAR TREK* WITH *ENTERPRISE* $8
__1501 LOGO (blue & silver) $6
__1502 LOGO (red) $6
__15 *ENTERPRISE* $6
__31 STARFLEET COMMAND (black) $6
__36 STARFLEET ENGINEERING $6
__45 STARFLEET SCIENCE $6
__1080 UNITED FEDERATION OF PLANETS LOGO $6

STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

SEND CASH, CHECK OR MONEY ORDER!

POSTAGE
Please add $2 for each item to cover postage and handling. Overseas, $5 per item in US funds only.

Total enclosed: $ _____

NAME:_____

STREET:_____

CITY:_____

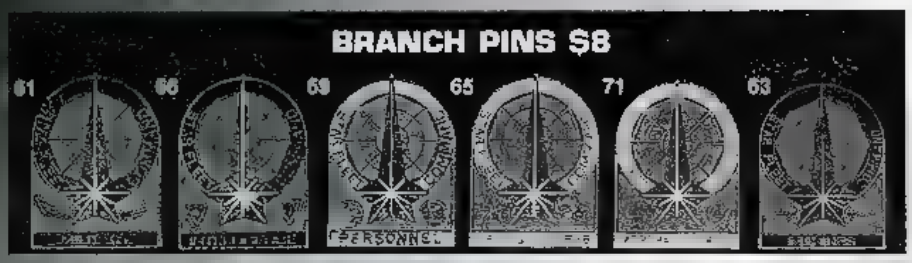
STATE:_____ ZIP:_____

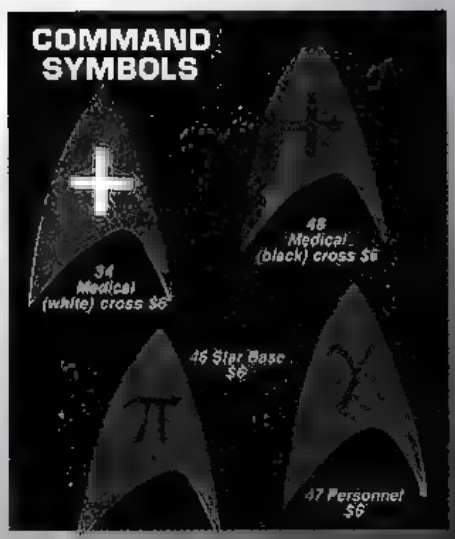
STAR TREK

COLLECTORS' PINS

STAR TREK pins will increase in value and sentiment throughout the years. Add these to your collection, either to wear or display. Meticulous crafted, each cloisonne pin is an authentic work of art—elegant and jewel-like. Actual pins slightly larger.

NEXT GENERATION





992 Paramount Pictures Corporation. All Rights Reserved. STAR TREK is a registered trademark of Paramount Pictures. THE HOLLYWOOD PINS is a trademark of The Hollywood Pins Company.

STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

SEND CASH, CHECK OR MONEY ORDER PAYABLE TO STARLOG PRESS

STAR TREK COLLECTOR'S PINS

COMMAND SYMBOLS
34 Medical-white cross $6
46 Star Base $6
47 Personnel $6
48 Medical-black cross $6

25th ANNIVERSARY
215R Red $6
215V Purple $6

THEME PINS
950 Size: 5" $35
7900 Episodes Theme $20

STAR TREK V
9701 Logo $6
9705 Logo on Symbol $8

NEXT GENERATION
1000 Starfleet Command $8

BRANCH PINS
61 Military $8
62 Security $8
63 Marines $8
64 Medical $8
65 Hdquarters $8
66 Intelligence $8
67 Material $8
68 Colonial Operations $8
69 Personnel $8
70 Communications $8
71 Merchant Marine $8
72 Engineering $8

SFC EXEC INSIGNIA
21 Command-white $6
22 Engineering-yellow $6
23 Operations-orange $6
24 Security-red $6
25 Medical-green $6
26 Science-blue $6

Please indicate the quantity of each pin being ordered. Add $2 for each order to cover **postage and handling.** Overseas, add $5 per order in US funds only.

1. Enter cost of pins: _____
2. Enter postage and handling charge: _____
3. Add lines 1 and 2: _____

Total enclosed _____

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

IF YOU DO NOT WANT TO CUT OUT COUPON WE WILL ACCEPT WRITTEN ORDERS
Please allow 4 to 6 weeks for delivery

PLAYING IN A NEW LEAGUE

Dan Jurgens & Gerard Jones believe fighting for Justice is a serious business. Mostly.

By DREW BITTNER

All Justice League characters & TM & Copyright 1992 DC Comics Inc. All rights

ICE?
ICE?
SO HOT! SO WEAK!
DON'T YOU GIVE UP ON ME!
YOU CAN FIGHT THIS! USE YOUR POWERS!
I'LL WORK ON GETTING US OUT OF HERE BUT YOU HAVE TO HELP YOURSELF!
C'MON, ICE YOU CAN DO IT!

Art: Dan Jurgens/Jackson Guice

Leading the JLA is Superman, whom Jurgens says "is and should be the preeminent hero of the DC Universe."

leader. The Man of Steel's decision to join the JLA will spring from the recent "Panic in the Sky" storyline in the four Superman titles.

"Superman realizes there is a place for him working with these other heroes, which steers him toward leading the JLA," Jurgens notes. "He couldn't have [worked with the JLA] five years ago, especially not with Max Lord in control of everything. Now he can."

Adds Jurgens, "Superman has been segregated too long. He has appeared in his own books, but he hasn't been active elsewhere. There has been a feeling in our offices that he is and should be the preeminent hero of the DC Universe. This will help get him more involved in things outside his own continuity."

Art: Dan Jurgens/Rick Burchett

According to Dan Jurgens and Gerard Jones, it's time for the Justice League to get serious—mostly.

Justice League = Comedy. That was the concept when Keith Giffen revamped DC Comics' best-known superteam five years ago and then later spun off *Justice League Europe*. It became one of the company's hottest titles and brought silly superheroics into the mainstream.

All things must pass. Now, with Dan Jurgens and Gerard Jones chronicling the adventures of these two teams, big changes are coming to the Justice League.

Jurgens and Jones will be steering away from the broad comedy shown in both titles. The humor will *not* be eliminated, they stress, but it will be toned down to make room for more serious tales.

"Keith Giffen, J.M. DeMatteis and [editor] Andy Helfer had been on first one book and then the other over the last five years," Jurgens says, "and in that time, they made a name for themselves by going with humor. In *JLA*, we'll be getting into solid stories, where the humor comes out of characters' reactions to and interplay with each other.

"Some people have gotten the impression we're taking out the books' humor, but we're not—we're just changing its nature," Jones adds. "It's not schtick, and they're not going to be as big a bunch of goofs as before, but we're still doing a lot of humor. I mean, with Elongated Man and Flash on the same team, you have so much potential for fun stuff. It just won't be as broad and slapstick-minded."

This revamping of the League has the familiar back-to-basics refrain DC's heavy-hitters will return to the League. Superman, Aquaman, the Atom, Hal Jordan, Hawkman, Hawkwoman, and Wonder Woman will rejoin, thus approaching the feel of the old *Justice League of America*.

Jurgens and Jones foresee significant changes, setting their own stamp on the books as of *Justice League International Spectacular* #1, a one-shot pairing the teams and setting them off in new directions.

The biggest change in the JLA is that Superman will become the leader. The Man of Steel's decision to join the JLA will spring from the recent "Panic in the Sky" storyline in the four Superman titles.

"Superman realizes there is a place for him working with these other heroes, which steers him toward leading the JLA," Jurgens notes. "He couldn't have [worked with the JLA] five years ago, especially not with Max Lord in control of everything. Now he can."

Adds Jurgens, "Superman has been segregated too long. He has appeared in his own books, but he hasn't been active elsewhere. There has been a feeling in our offices that he is and should be the preeminent hero of the DC Universe. This will help get him more involved in things outside his own continuity."

When Superman takes over, the change will go smoothly at first, but eventually there will be friction within the group.

"We have all these people -Blue Beetle, Booster Gold, Fire and Ice—who live at the League's HQ," Jurgens says. "They know each other pretty well, socialize during off hours and they all get along. Now here comes Superman, who doesn't even tell them he's Clark Kent. How are they supposed to feel? Their own leader doesn't even trust them with his secret identity, so how can they confide in him? Guy Gardner thinks *he*

should be leader, and he'll go through some struggles dealing with this situation."

Meanwhile, Max Lord is far from out of the picture

"Max will continue to play a role, and should have about the same visibility, but his days as boss are over. Superman sees to that," Jurgen explains. "He basically tells Max, 'We'll let you come along for the ride, but we decide where we go and what we do for ourselves.' This group doesn't exist because Max put them together; [they're together] because they see a need for the Justice League to exist."

Jurgens' favorite character at present is Blue Beetle. "I'm having a lot of fun with Beetle," he says. "I'm taking Blue Beetle back to what Steve Ditko had made him. He's maybe 5' 6", by far the shortest guy in the League. His gestures and posture are more buglike. I want to get back to him being an inventor. Anybody who can make stuff like a flying beetle for a vehicle is pretty sharp."

Bloodwynd is Jurgens' new mystery-hero for the JLA, a character he has found "fun to play with. Any time you create a new character, it's a blank slate you fill in as you go." Bloodwynd's origins and background will occupy much of the first year's storyline.

The League gets another new member when Maxima joins, following her role in the "Panic" scenario, her imperious personality will cause conflicts. "She has been the ruler of the galactic empire and is used to the power and perks that go with it," Jurgens says. "There will be some problems down the road. For instance, she'll want to know why she can't have 32 personal slaves."

Some characters are entering temporary retirement. "I wanted to get Martian Manhunter out of the book," Jurgens admits. "He had gotten too silly; he had lost the dignity I felt he should have. He's out, so readers can forget about him, then we could bring him back when the time's right. He's off in space for the time being."

The new JLA will be fighting some veteran League villains when Starbreaker takes over the ruins of Maxima's homeworld and the League goes to help out. "This is the first time some of these people have been off-planet," notes Jurgens, "and they'll have some reactions to that. Do guys like Blue Beetle and Booster Gold belong in outer space? They'll wonder if this isn't a little beyond them."

A new incarnation of Amazo will also show up, while an original version of the Key may appear in the future. Other enemies include the Royal Flush Gang and Weapons Master

Jurgens' challenges on this series will be considerable. "Part of the problem will always be that since these characters show up in other books, it's probable I won't be able to use Superman or Guy Gardner for a time. Juggling continuity may be a problem," he says

Additionally, he had to convince some writers, editors and artists that this really *was* an all-new League.

"There were some creators who fought to keep their characters out of the League for awhile," he acknowledges. "They didn't want their people to become comedy figures, so they kept away from the League. One of my jobs will be overcoming that image, by building up the League's status. Ideally, I would like to see the League become the prestigious group it always was, to become the axle of the superhero wheel."

Art: Dan Jurgens/Jackson Guice

Guy Gardner and the Blue Beetle won't have time to "Bwah-Ha-Ha!" so much, since Jurgens' stories will be "more important than the laughs."

Writing and drawing two comics, not to mention extra mini-series assignments (including *Metal Men*), might be difficult but Jurgens is looking forward to the challenge. However, he admits he thought twice before taking *JLA*.

"I had just finished up *Armageddon 2001* and was getting offers on all kinds of stuff when [*League* editor] Brian Augustyn called and asked if I would be interested in doing *JLA*," Jurgens relates. "I wasn't sure; it would depend on if I had any ideas Once we hung up, of course, I had a few dozen ideas, so I called back and said, 'Let's go for it'

"I'm looking forward to doing a team book like *JLA*," Jurgens adds. "There's a lot that can be done with this bunch."

"GOODNESS SAKES"? DO PEOPLE REALLY TALK LIKE THAT?
SSH, TED'S SPEAKING.
THIS ISN'T THE TIME TO PANIC, PEOPLE! WE'VE GOT TO KEEP OUR HEADS!
NOW DOES ANYONE HAVE A CLUE AS TO WHAT'S GOING ON HERE?
GREETINGS TO ALL ASSEMBLED! I AM VINIC, LORD HIGH RECEIVER FOR OF THE KLAARSH!
Art: Eduardo Barreto/Carlos Garzon

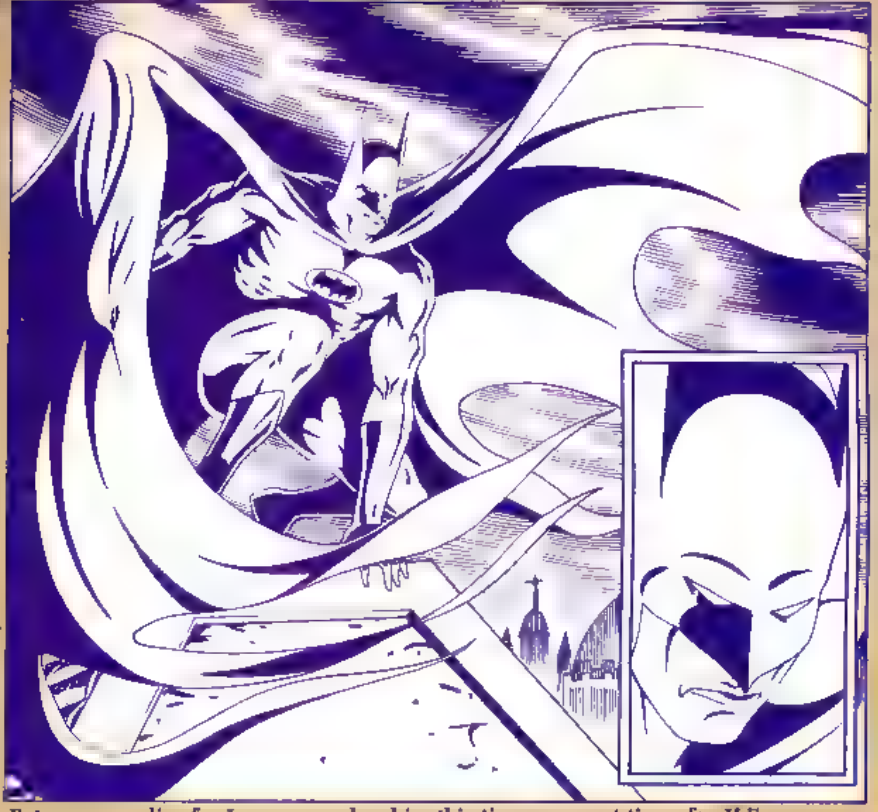
Like Gardner Fox's classic *JLA* stories, Jones plans to turn philosophical, religious, scientific and cultural oddities into "world-threatening danger."

Gerard Jones says his team, Justice League Europe, will also go through roster shifts.

He says, "I'm bringing in Green Lantern—that's Hal Jordan Aquaman, Dr. Light and, later on, Batman and Metamorpho. Batman won't be a regular, but Metamorpho might be. Power Girl, Elongated Man, Flash and Crimson Fox will stay."

He says that the title's continuing characters will undergo some changes, pointing to Power Girl as the one he intends to transform.

"She'll be very different," Jones promises "We find out, for instance, that her wild mood swings are really a medical problem caused by an allergy to artificial sweeteners. Too much diet soda and she freaks out! We'll also be getting into her Atlantean heritage; we'll be develop-



Art: Ron Randall/Randy Elliott

Batman reapplies for League membership, this time as a part-timer for *JLE*.

ing a bond, maybe even a romance, between her and Aquaman as she realizes he comes from her ancestral people. It'll be an infatuation, and can't really be much more than that, since he has his own book.

"Dr. Light, meanwhile, will be joining the team. I've been working out how to rebuild her; her background will include more from her Japanese heritage and Buddhist upbringing than we've seen so far."

Both Power Girl and Dr. Light will also be part of a romantic triangle with Hal Jordan, the Green Lantern who's equally drawn to both women.

"He's attracted to them because in their own ways, they're both combative, strong-willed and difficult women. Hal likes a challenge! Beyond that, they're completely different.

"I like tangled relationships," Jones continues. "And I know Hal can get involved in this kind of set-up because I'm writing *Green Lantern*, too. Crimson Fox and Metamorpho will be getting together, then Metamorpho wonders if he should take another stab at settling down with Sapphire and his baby."

Jones plans to change how certain characters were presented in the past.

"Flash won't be so much a dope," he says. "Elongated Man is still a clown, but he won't be stupid or silly, just peculiar. He'll be going through some rough times with [wife] Sue, since she becomes the team's new coordinator. There'll be some difficulties, some power struggles between Sue and Hal, the same way that coaches and general managers in baseball sometimes face off. So, Ralph's going to be stuck in the middle, between his wife and one of his best and oldest friends."

The "traditional element" of the group will be Green Lantern, Flash and Elongated Man, heroes with very strong ties to the original Justice League of America. "Hal and Ralph were part of that group and Wally knew all of them from his Kid Flash days, so these three can talk about old times The others are more on the outside, though most of them have been part of JLE since the beginning."

This slight schism between the old and the new may exacerbate some of the team's problems, Jones says. "Dr. Light will have trouble with Hal's style of leadership, she's very controlled and rational, while Hal, the test pilot, is intuitive and flies by the seat of his pants "

Right off the bat, the European team faces some brand new menaces. First up will be Deconstructo, whom Jones describes as "a crazed English artist who comes upon this super-scientific wand that deconstructs the world. The story deals with the nature of reality, playing with language and our perception of reality

"They'll also fight Echidna, the mother of mythic Greek beasts like the Hydra and Cerberus. That's going to be a journey into the Underworld of Greek myth.

"Echidna is this half-woman and half-snake, and the conflict with her will be dark vs light, but it won't be the stereotypical 'dark equals evil' approach. It's more like darkness equates to Dionysian chaos and anarchy, while light is Apollonian reason and stability.

"Their third storyline pits the JLE against Sonar, a second-string villain until now, and a host of European super-villains. I used Sonar in the Elongated Man mini-series as a springboard for something like this, to boost him into the big time. He's a super-technologist who comes from Modora, a typical fictional country in Europe. Ralph deposed him in the mini-series, so Sonar decides to take over the former biggest country in the world: the ex-Soviet Union."

Beyond issue #51, Jones hasn't got any plans. "What I want to do with the book is what Gardner Fox did with the League: Take a small oddity of science or culture, religion or philosophy, and blow it up into this world-threatening danger. I think this approach will appeal more to today's comics reader, who seems older and better educated than the typical reader was 20 or so years ago. It's fun to find things to use."

Art: Dan Jurgens/Jackson Guice

Blue Beetle is currently one of the *JLA* writer/artist's favorite "Pawns."

Jones adds, however, that he doesn't want to re-create Fox's stories; he would rather explore the territory suggested by modern comics writers, including DC's own more esoteric titles like *Doom Patrol*, *Sandman* and *Hellblazer*

"*JLE* will have a conventional comics structure, but in content, it has a lot of stuff that mainstream comics

(continued on page 52)

THE ADVENTURES OF KEVIN MAGUIRE

Maguire won't settle for creating second-rate material

One of Kevin Maguire's most admirable artistic qualities is that he despises mediocrity. Often, when drawing a comic book, Maguire spends hours *redrawing* something. Perhaps an arm could be better, maybe a head looks too big. To his credit, even when he's finished, he's never 100% satisfied

Unfortunately, that perfectionism sometimes makes it hard for Maguire to make a living. During his work on *Justice League*, his first major assignment in comics, making the monthly deadlines proved increasingly difficult. On his last assignment, the critically-acclaimed *Adventures of Captain America*, Maguire's artist's block led to his removal from the series before its final issue

In 1992, Maguire starts a new book for DC—a monthly series which may (or may not) tie into the Titans universe This time, Maguire will be drawing *and* writing the book, which he is scheduled to work on for two years. Whether his tardiness/perfectionism will continue remains to be seen. One thing is certain:

Artist Kevin Maguire realizes he has to draw the line on his perfectionism

Photo: Eddie Berganza

Like so very many aspiring comics artists, Maguire spent much of his childhood in his room, learning to draw. Having no formal training, he chose instead to draw literally, from real life. "I always used to draw people," Maguire remembers. "I would take photographs, and then try to duplicate them exactly. I did that all through junior high and high school. Drawing people is second nature for me I used to draw Sean Connery all the time, so many people I drew looked like Sean Connery, even if I wasn't consciously trying to do it!"

By the time Maguire turned 21, he was sending samples of his work to the major comics companies, and receiving the inevitable rejection slips. "I wasn't knocking down doors or anything," he insists, "but I would occasionally send in samples and eventually get them back. I came real close once. In fact, I still have the note from Denny O'Neil, who was working for Marvel at the time, saying he almost had a job for me, but it didn t work out. It wasn't until about 1985 that I actually got in

All Captain America Characters & Art: Trademark & Copyright 1993 Marvel Entertainment Group

Titans Art, Kevin Maguire/All Ver/Trademark & Copyright 1991 DC Comics Inc

His *Justice League* experiences now past, Maguire sets his sights on the *New Titans*

"My 'big break' came when I sent my samples to Marvel, and they had just started the Romita's Raiders program, where they hired people who had promise and gave them a nine to-five job, minimum wage, making art corrections. It was a chance to pick up little tips on doing comics, meet editors and network. That was my first break...then I got *Justice League* for DC!"

Maguire laughs, realizing the skimpiness of his verbal chronology. "Kurt Busiek was working on a book for DC," he continues, filling in the gaps, "and he suggested my name to editor Andy Helfer as penciller. I did the first issue of this book, but that was all that ever got finished—it was never inked, never dialogued. It was called *Wild Card*, having nothing to do with the later book series. Then, I got an offer to do *The Silver Surfer*, starting with the first issue. I said, 'Gee, I would really like to do *The Silver Surfer*. That would be neat!' Andy said, 'I'll give you *Justice League* instead,' and it was actually Fabian [Nicieza of Marvel, Maguire's co-creator on *The Adventures of Captain America*] who persuaded me to do *Justice League*, because I would have a chance to draw all the DC characters, and that would probably be more fun for me."

The 1987 incarnation of *Justice League*, written by Keith Giffen and J.M. DeMatteis and drawn by Maguire, quickly became a fan favorite. The new League was different from its predecessors. Its members frequently exchanged sarcastic insults with their foes rather than punches, and their adventures were usually filled with humor and sight gags, instead of endless fight scenes.

Artistically, Maguire's style was well-suited to this strange new book. His characters each had their own visual identity: Batman never smiled, Captain Marvel was a naive lummox in a red suit and the Martian Manhunter seemed perpetually embarrassed, as if association with these goofballs was ruining his superheroic reputation.

"I like many different characters and personalities," says Maguire, explaining why *Justice League* had appealed to him. "I enjoyed treating them like actors, like they were people. That was the biggest thing for me. The group of characters certainly wasn't the one that everyone aspires to draw. I was thinking I would be doing Superman, Batman, the Flash." Maguire laughs again. "Kids don't grow up wanting to draw Blue Beetle!"

Did the artist model any of his League characters after real people? "I did that once, with Maxwell Lord. At the beginning, I based him on Sam Neill, just on one page, and to this day, people *still* come up to me and ask, 'Did you base Maxwell Lord on Sam Neill?' I'll never do that again. It's a little distracting."

Pondering the difficulties of illustrating a group book like *Justice League*, Maguire is hesitant. "It was the first time I was doing artwork for work," he responds after thinking for a moment. "When I drew as a kid, I drew because I enjoyed it. Now, I *had* to draw. It went from being fun to being a job. Eventually, you had to draw things you didn't like to draw, like cars and buildings and things like that. That was the toughest part. The reality that it was required, not recreational."

Maguire's involvement with *Justice League* was purely artistic. "I had *nothing* to do with [the writing]," he says. "Giffen would plot it, I would get the plot, and then they would hand it over to DeMatteis. There were maybe one or two lines I suggested that were actually used."

Maguire's artistic run on *Justice League* ended when things got "schticky" for him, but he continued providing *JLA* covers.

In 1988, Maguire left *Justice League* (now called *Justice League International*) with issue #23. His reasons for exiting? "One, I wanted to try other things. It was also getting schticky for me throughout the run. I would rather have seen things go a different route, but it wasn't my decision to make. I didn't mind humor in it, but when the bad guys were spouting one-liners...

"I had many other things I wanted to do. After *Justice League*, DC editor Jonathan Peterson and I were trying to get the rights to James Bond for a while. It was our passion project, but that didn't happen. I had also talked to Fabian about doing *Captain America*, and obviously, that's what I ended up doing."

Lobo convinced Maguire to immortalize one of the Main Man's legendary battles for this *L.E.G.I.O.N. '92* cover.

When Maguire's DC contract ended, he began working on *The Adventures of Captain America* with writer Nicieza (CS #20). The four-issue deluxe format mini-series, meant to coincide with the hero's 50th anniversary, was a 1940s-style serial, complete with issue-ending cliffhangers. Who had come up with the idea? Maguire shrugs.

"I guess that was me," he says cautiously. "They wanted to do something with Captain America, and I said, 'I'm really not too keen on the character. I don't see a character there, I see more of a vessel than a real person.' Fabian wanted to do a story which I think he wound up doing in *Nomad*, something about illegal aliens in Mexico. He wanted to do a contemporary type of story, and I said I didn't know. It didn't really sound cool, but I thought, 'What about really doing up Cap's origin, making it like one of those '40s cliffhangers, just

Giving Maguire "a chance to draw all the DC characters" encouraged him to draw the Justice League.

having fun with it? At first, Fabian said, 'I don't know, that '40s stuff doesn't go over very well,' and then he started thinking about it more and more, and then he said, 'You know, I think that might be a good idea. We could use the Red Skull. It could be fun!' "

Unlike his work on *Justice League*, Maguire was totally involved in the creation of *The Adventures of Captain America*. "Fabian and I would go in my basement," he explains, "and we put up poster boards along the wall. Beginning with issue #1, we started writing down what was going to go on all the way down to the end. It was an interesting way of doing it. Anytime we had ideas for scenes, we bounced them off each other, and then we would write it up as a plot, just so we would have something to hand in to the editor. Then, I would draw it, maybe changing the pacing, but checking with Fabian first. Then, he would write the dialogue."

This series is actually a story about Steve Rogers, *not* Captain America. "We thought it was a great idea to have this really idealistic artist, this very skinny, very insecure, very humble guy, who suddenly becomes this figure of America and authority," Maguire says. "That was a great character change, and I liked the idea of a character who starts one way and finishes a different way.

"In fact, one of my biggest regrets about not having finished the book was that I had these themes in my head that I was putting into the artwork, and I had intended to finalize them in the last issue. One was that he's always this generous, warm kind of guy throughout the series, but at the end, he realized that he must become a cold and indifferent soldier to do what he does best. I would have put scenes at the end with him and Bucky, where Bucky notices that he's different, more aloof. That's something I wanted to put in."

Unfortunately, Maguire wasn't able to finish the final issue of *The Adventures of Captain America* due to various reasons, some self-imposed. "It was a form of artist's block, a mountain that I created for myself. I

The group of Justice Leaguers Maguire illustrated "wasn't the one that everyone aspires to draw."

All Legion, Lobo, Aquaman, Justice League & Associated Characters Trademark & Copyright 1990, 1991, 1992 DC Comics

wanted this to be my masterpiece, the *best* thing I ever did, but this little voice in my head kept saying, 'You're *never* going to get it the way you wanted it.' I was physically capable of finishing the series," Maguire admits, "but I got myself into this mental state where I probably never would have finished it. Finally, they said, 'Look, we don't think you're going to be able to finish it.' It was my own fault, but it taught me a valuable lesson: Not to hold onto something so hard, not to think of everything as the most important thing you're ever going to do. If they hadn't taken it away from me, I would *still* be working on it."

Art: Kevin Maguire/Karl Kesel

Looks like the Leaguers just found out Max Lord isn't Sam Neill

The Adventures of Captain America's '40s cliffhanger theme made the miniseries more exciting for Maguire and writer Fabian Nicieza.

All Captain America Art: Kevin Maguire/Karl Kesel

The next several months will be busy ones for Maguire. Besides finishing a series of *Aquaman* covers, he'll draw this year's *Hulk Annual*. He recently started work on his new series for DC, targeted for release at year's end. "I'm going to be doing a monthly book again!" he laughs. "I'm also writing it and creating the characters. I'm hoping that'll help, doing things I enjoy doing.

"Right now, it's still planned to tie in with the Titans books, but it will have its own storyline. The best idea we have for a title right now is *Rogue Titans*, but we don't know yet. It will be a team book, with seven or eight characters. I'm planning on doing the first two years almost as a trilogy; three arcs of eight chapters each. I would like the eighth issue of each arc to be a double sized issue but there will still be a smooth transition. I don't want there to be an abrupt beginning and end."

Quizzed about the new series' specifics, Maguire is understandably close-mouthed but he does drop a few hints about some of the featured characters. "The lead character I picture as a cross between Kurt Russell and Bugs Bunny!" he exclaims. "There's an electrical character who's sort of a sleazy guy; we're tentatively calling him Volt. There's a guy named Sherman; he's a cyborg with a big tank sort of thing on his back.

"You know," he confides, "it sounds silly talking about this stuff, but it's comic books, that's what we're here for. There's a Jackie Chan-type character, the Midnight Devil. He has an elaborate costume with gadgets on it. He'll be fun to do. If you've ever seen any of Jackie Chan's [martial-arts] movies, the ones he does in China, they're amazing.

"There will be one girl who's 5' 1" or 5' 2", who is as strong as Superman. I didn't want the group's strongest character to be a bulky guy. You see the big guy and you think, 'That must be the strongest guy.' But no, the little petite one is the bone-crusher. I haven't got a name for her yet."

Although Kevin Maguire plans to devote at least two years to this new series, he already has his eye on the future. "I would like to be doing film direction," he confesses. "If this is the last thing I do in comics, I would be very pleased; not that there's anything wrong with doing comics, but I've always wanted to direct films. In fact, I've thought of many these characters as film characters, so if the book comes out and you say, 'Hey, this would make a good movie!' there's a reason." CS

Maguire's *Aquaman* covers add more depth to the hero.

CONVERSATIONS IN JUDGMENT

Batman meets Judge Dredd. Alan Grant & Simon Bisley deliver the verdict.

By STAN NICHOLLS

Four years after its conception and surrounded by an avalanche of hype, Judgement on Gotham finally appeared in late 1991. Teaming Batman and Judge Dredd, two of today's most popular comic characters, the graphic novel is the first joint offering from DC and Britain's Fleetway.

Why the delay? Given the level of fan and corporate expectations, the powers that-be wanted to be extra sure they picked a creative team capable of bringing it off.

The careful selection paid off. Judgement on Gotham was scripted by Dredd veterans John Wagner and Alan Grant, and illustrated by Simon Bisley. Grant (previously profiled in CS #16-17) joined Bisley for these conversations in judgment.

COMICS SCENE: Did you work to a tight schedule on the book?

SIMON BISLEY: The schedule was very tight, which was a bit worrying. It was a high-pressure job. For years people had been waiting for this thing, and it was on my shoulders to get it finished.

ALAN GRANT: As far as the writing was concerned, it took John Wagner and I quite a bit longer than we anticipated. The original plot we came up with involved Judge Dredd and Batman battling each other much more than in the final version. It was a kind of Justice versus Law thing. That was approved by (editors) Denny O'Neil at DC and Steve MacManus at Fleetway. But when John and I sat down to actually write the thing, it was a real effort. We spent a couple of weeks trying to work this story up into a script before we said, 'To hell with it.'

Judgement **artist Simon Bisley has always liked Batman "visually, at least."**

CS: What was wrong it?
GRANT: It had all-new villains who hadn't been seen in any comic before, but they weren't very funny characters, so we went back to the old villains to give the story humor, which we considered a very important element. For instance, when you see Scarecrow for the first time, he's inside the Gotham City morgue. He has a drill and he's boring into the skulls of corpses to drain off their brain fluids for some concoction he's making.
BISLEY: We're all laughing at that, but it's not funny, is it? It's shocking. Well, isn't it? Think of a kid picking the book up and saying, "Hey, Dad, look at this guy drinking gunk out of dead people's heads." [*Dissolves in giggles.*] Well, maybe it's the sort of thing that appeals to the British sense of humor...
CS: You were working with two big companies in their first collaboration and two high-profile characters. Did any of this present problems?
BISLEY: It was difficult in respect to giving each character their bit, as it were. For example, the editor would say, "There's not enough Batman on this page, there's more Dredd; let's have them equalized." But Alan and John overcame much of that in the script. The cover took a long time to conceive because we couldn't do anything too obscure. It had to be commercial. We were ages trying to work that out. Actually, I would have been quite happy with simply "Judgement on Gotham," on a black cover, with the words embossed. It would have been just as powerful, if not more so.
GRANT: We didn't have much trouble with either DC or Fleetway.
CS: Did you have any difficulty in respect to your creative interpretation of the characters?
GRANT: At one point only, and it was something we should have known. In the first scene, Batman encounters Judge Death and they have a fight. Now, Judge Death's gimmick is that he can't be killed, but Batman doesn't know that and actually kills his body and looses his spirit. Denny O'Neil quite rightly wasn't happy at having Batman kill a character before he knew that the guy couldn't be killed, if you see what I mean. Batman does *not* kill that's one of his things. Dredd kills without thinking twice.
CS: Do you see any similarities between Batman and Dredd?
BISLEY: I'm not aware of similarities.
GRANT: The differences between them are greater than the similarities. The similarity is that they're both really tough. The difference is that Batman has a heart, whereas Dredd *doesn't*. Dredd obeys the law, whether the law is right or wrong; Batman tries to serve the interests of justice. He tries to be fair.
BISLEY: He's a goody-goody, a sort of knight in shining armor.
GRANT: Yeah. Batman's a goody-goody, Dredd's the kind of thug you hire as a bouncer. But I think that in a straight fight, no weapons, Batman would beat Dredd. He's driven by an inner demon Dredd doesn't have.
CS: Do you have any affection for either of them?
BISLEY: I used to dislike Dredd intensely, but the more I worked on him, the more I started to like the guy. I've always liked Batman—visually at least. He's very theatrical and dramatic, with the billowing cloak and big horns and everything. He's great.
GRANT: Batman has been my favorite character since I was five or six years old. I've written Judge Dredd for more than 10 years, but I dislike him. He's not a nice guy. I enjoy writing stories about Dredd, because it's great writing about anybody who

YOU CALL THAT JUSTICE?
SLAM!
NOT JUST A TECHNICALITY NOW, CREEP! JUDGE ASSAULT—TEN YEARS!
THUD-D!
OOFF
MARK I TWENTY!
DONNE! YOU KEEP BREAKING THE LAW I'LL KEEP COMING!
THE HELL WITH YOUR LAW
BREAK 'EM UP

The Dark Knight may be Gotham City's protector, but he's in for a different reception in Mega-City One

gets away with the sort of stuff he does, but there's no way I could feel affection for him

CS: Does that feeling feed back into your treatment of him?

GRANT: I don't think so. You need to read the story and see. Remember, I wasn't the sole writer on it: John Wagner and I wrote it in collaboration, and John is the *definitive* guy when it comes to Dredd.

BISLEY: He *is* Judge Dredd. I think if you're really close to a character for some years, your personality is bound to rub off on that character.

GRANT: Yeah, Dredd is quite heavily modeled on how John sees himself. Or on how John would *like* to be.

CS: To what extent did the illustrations feed back into the words, and vice versa? Is yours a very symbiotic relationship?

BISLEY: With *Lobo* [Bisley and Grant's DC character], the creative process is symbiotic, because it's spontaneous, it goes back and forth. But with *Judgement on Gotham*, there was no time to do that, and I kept very tightly to the script.

GRANT: It was all broken down into panels with descriptions and dialogue. On *Lobo*, we start with a plot and Simon does the pencils. Then, I come back with the dialogue and he inks it. Anything extra he wants to add, he just puts in. If I'm working with a new artist, I put a sentence in the script saying, "This is the way I see it. If you see it differently, do it however you want, as long as it tells the same story." That's built in, particularly with Simon, because I was familiar with what he did for *Lobo* and what he added to that from the original vision. He brought another dimension to it.

BISLEY: Lobo's a great character because he'll do something like put on a dress and walk into a bar to get a reaction. Then, if anyone comments, he wraps his chain around their head!

CS: On the subject of violence. Judge Dredd has been criticized on this score. Is violence in your work performing some kind of cathartic function for you? In other words, if you two weren't comic creators, would you be out mugging little old ladies?

BISLEY: No, no, no. We're just the same as everybody else. I think we've all got violence in us, haven't we? But I can't *depict* violence unless it's tongue-in-cheek. I couldn't, for instance, do a woman getting stabbed and having blood all over the place. That's too real. On the other hand, two outsize, muscular guys in costumes beating the crap out of each other is funny.

GRANT: As far as real-life violence is concerned, I'm really squeamish. I can't watch those TV programs with doctors performing operations, I can't look at car accidents and stuff like that. It makes me physically ill. But violence in comics isn't really violence at all. It's between characters that don't exist. Anyway, I don't write just violence. I try to write *humorous* violence. The two have got to be together. For example, when Batman gets captured in Mega-City One by Dredd, he protests his innocence, so the judges move in with their day sticks and give him a good working-over. If that happened to someone in real life, it would kill him. But an hour later, Batman's up and escaping.

CS: A word about your working methods. Are you very schematic in the way you put a comic together?

GRANT: I'm not. In fact, at heart I guess I'm actually a verbal storyteller rather than a written storyteller. Comics are just my way of doing it. Had I been born 2,000 years ago, I would have been telling stories around the campfire when the darkness was pressing in and the demons were gathering.

IT'LL TELL YOU SOMETHING ELSE... THE MASK -- THE COSTUME -- THE WEAPONS -- YOU KNOW WHAT I SMELL?
I SMELL VIGILANTE.
AND I DON'T LIKE VIGILANTES.
IS THERE ANY CHANCE I COULD SPEAK TO SOMEONE WITH A LITTLE INTELLIGENCE?
SOMEBODY LOOKIN' FOR ME?

Judge Anderson wasn't the only mediator when it came to giving Batman and Dredd equal time. (By the way, they purposely spell the title *Judgement*.)

All Gotham Art Copyright 1991 Fleetway Publications Ltd. & DC Comics Inc.

"Batman's a goody-goody, a sort of knight in shining armor," notes the artist.

All Batman & Associated Characters, Trademarks & Copyright © 1988 DC Comics Inc.

Earlier-conceived *Judgements* offered more Batman/Dredd fights. "It was a Justice vs. Law thing," reveals Grant

BISLEY: That's interesting, because when I illustrate what you've written, I think I'm doing something similar; I'm just hearing the characters speak. I'm not really interested in what's going on around them

CS: Alan, it was intriguing to learn that you once wanted to be a minister

GRANT: I didn't want to be, although I did go to a college of divinity, yes It s an involved story, but basically, I wanted to waste a few more years in college, so I put in for the ministry. I didn't complete the course But I think I would have made a great minister After four years' study, I would have gotten a car and a manse Not to mention ecclesiastical groupies. I was quite looking forward to it.

CS: Did Christianity play into this?

BISLEY: I'm meticulous in the sense that if I have the opportunity I'll fully render a strip; that's to say I mold it until it becomes crisper and more photographic. But inevitably, I'm not going to have the time, so it's going to be a compromise to a certain extent You try to make the artwork as best you can, obviously, but when you're working to a really tight schedule, it can look a bit tatty around the edges towards the end. So, what I do now is work backwards. I do the last 10 pages first, then go back and do the middle section again.

CS: Many creators of fantastic subjects talk about needing to suspend their own disbelief before they can convey that to their readers. Are your stories "real" to you?

BISLEY: It's real for me. Not literally real, but I like the idea of these things happening. I've got a lot of conviction when I'm doing it. When reading a script, you get involved, almost like watching a TV soap You get quite tangled up with the characters, you know? They become a part of you when you're working on them. If Judge Dredd walked in this room now, I really wouldn t be shocked To put it simply, you're enjoying it, so you *believe* in it.

GRANT: It's exactly the same with writing. If you're not into it, you usually end up with something boring It's impossible to write a humorous story, for example, unless you can laugh at it yourself John Wagner and I, when we write together, really get into the parts. We do the dialogue before the scene descriptions, which is opposite to the way comics generally function We work more like it's a radio play or something. John takes one part and I take the other. On *Judgement*, he took the part of Judge Dredd and read his dialogue in a really *deep*, Dreddian voice, and I tried to do the same for Batman We acted it out like a piece of theater. With humorous writing, that's a big asset

New villains were conceived for *Judgement*, but it was decided that the Scarecrow and Judge Death made for a more effective story.

All Gotham Art Simon Bisley

The writer notes that in addition to the Batmobile, the Dark Knight has an inner demon driving him.

GRANT: It didn't come into it at all because I'm not a Christian

BISLEY: Good grief, it gets worse

CS: So, we shouldn't look for any Christian subtext in your work?

GRANT: There is *no* Christian subtext running through my work. In fact, when I was doing the *Demon* series for DC, I made one of the principal characters a born again Christian who ended up in Hell. His line was "How can I possibly be in Hell? I'm a born-again Christian." But they made me write it out.

BISLEY: Anything religious in comics is always a *very* touchy subject.

GRANT: I don't have a problem with that. At the end of the day, the publisher's taking the financial risk. If he says "Get that Christian out of there," you've got no option.

BISLEY: In *Judgement*, I originally had Batman wearing an inverted cross. But it had to go. I thought it was appropriate because the book is sort of heavy-metal oriented. And Batman's very demonic, he looks like the bloody devil incarnate. He appeals to the thrashers, the meatheads, the dustbinheads and the engineheads. It has to be heavy metal if we're talking in musical terms, hasn't it? In fact, I tend to work with pretty hard stuff playing on the sound system.

CS: Are you optimistic about the state of the comics business at the moment?

GRANT: I am *not* optimistic, because the industry is becoming increasingly marketing-led. Putting something out with five different covers on it is *not* bringing new people into the market; that only appeals to the hardcore collectors who have to buy five copies of the same book so they've got a complete collection.

BISLEY: There's nothing wrong with that.

GRANT: I'm not saying there's anything wrong with it.

BISLEY: So what's the problem? It makes you money, it makes me money, it makes the companies money.

GRANT: In the short term, it works, but in the long term, you're going to end up with half-a-million comic fans buying 10 copies of everything, and sooner or later, they're all going to say, "We're getting ripped off here." What I would rather see than five different versions of *X Men* or *Batman* is five new comics utilizing the talents of new creators.

CS

Judge Death's phobias were just one of *Judgement*'s more humorous elements

All Judge Dredd & Associated Characters. Trademark & Copyright 1991 Fleetway Publications Ltd

JOIN US for the 5th SEASON SUBSCRIBE NOW!

The Official Magazines of the Continuing Saga of the U.S.S. Enterprise™!

Subscriptions are now available for this exciting quarterly magazine. Each volume is all-slick, all-color and packaged with exclusive interviews, detailed episode guides, behind-the-scenes photos, art and blueprints, actual scenes from the shows—PLUS spectacular pull-out posters!

One year (4 issues) $25

Order these back issues!

- Interviews with cast and creator Gene Roddenberry, Premiere episode, Posters!
- The new Enterprise, FX secrets, Klingons & Ferengi! Makeup.
- Frakes, Sirtis & Ensign Youngblood interviews, Ferengi, Q returns, Posters!
- Stewart, Dorn & Wheaton interviews. Mini-interviews with Frakes, Crosby and McFadden.
- Whoopi Goldberg, Episode synopses, Four posters!
- New Bridge sets, 9 synopses, 5 portraits, 4 posters!
- Dorn interview, Weapons Technology, Uniforms, Episode synopses!
- Muldaur, Novelist Howard Weinstein, Engineering, Synopses, 4 posters!
- Dr. Crusher returns, Synopses, TREK comics, Wesley's alien love, Posters!
- Wheaton interview, Blueprints & diagrams, The Borg, Directing, Posters!
- Interviews with Burton & Frakes, Episodes, Gene Roddenberry, 8 pin-ups.
- Sirtis interview, McFadden, FX secrets: How to beam up, Crosby, Dorn, Colm Meaney!
- Year 4 excitement, Posters, Wheaton interview, TREK bestsellers, Writing!
- TREK women, Meet Parrish, Sarek's wife, Music, 7 Synopses!
- Dorn, 24th Century designers, Synopses from "Family" to "Data's Day," Painting TREK heroes, Holodeck fantasies, Costumes, 8 synopses!

Complete your collection!

STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

SEND CASH, CHECK OR MONEY ORDER!

STAR TREK: THE NEXT GENERATION

SUBSCRIPTION
___One Year (4 issues) $25 (Foreign: $35)

FIRST SEASON	THIRD SEASON
#1 $6	___#9 $6
___#2 $6	___#10 $6
___#3 $6	___#11 $6
___#4 $6	___#12 $6
SECOND SEASON	FOURTH SEASON
___#5 $6	___#13 $6
___#6 $6	___#14 $6
___#7 $6	___#15 $6
___#8 $6	___#16 $6

WHEN ORDERING BACK ISSUES, PLEASE ADD POSTAGE AND HANDLING CHARGES: First magazine, $2. Up to 5 magazines, $3. 6 or more, $5. (Foreign: $4 per magazine). Canadian residents add 10% sales tax.

TOTAL ENCLOSED: _____

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

TM, ® & © 1991 Paramount Pictures Corporation. All Rights Reserved.
STAR TREK and U.S.S. ENTERPRISE are Trademarks of Paramount Pictures

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT written orders. Please allow 4 to 6 weeks for delivery.

Don Simpson, the man who made Megaton Man go "Woo!", faces his toughest comeback ever.

By DARCY SULLIVAN

I've been labeled as this satirist who's out to destroy the superhero genre ' says Don Simpson. "That just shows how paranoid this industry .s "

Sure, Simpson's the guy who gave comics Megaton Man, the biggest, dumbest steroid-addict ever to don spandex and chuck deserted buildings at bad guys. He also unveiled Liquid Man, Yarn Man, See-Thru Girl and the Human Meltdown, collectively known as the Megatropolis Quartet—who hit so close to home that Marvel issued him a cease-and-desist order Then, he appropriated Marvel's sacred "X" for his band of frisky Hitler youths the Uncategorizable X+ Thems—who promptly took sides in The Collision of All Conceivable Comic Book Universes At Once Wars.

Yes, Simpson turned Marvel's Cosmic Cube, frequently seen bending reality in Thanos' hands, into the Cosmic Cue Ball, frequently seen in a dog's mouth. And he did twist Hydra's malicious mantra into "Hail immortal Krupp! Cut off a limb and it shall spite the nose on your face!"

Still, only the sourest of copyright protectors could miss the love for superhero comics that warmed the pages of *Megaton Man*, *Yarn Man* and *Pterano-Man*. Don Simpson en-

Megaton Man and Simpson think comics editors ask "dumb" questions such as, "What if Batman really existed?"

joys the rampant goofiness of the superhero genre, the guys with biceps the size of sofas, the crazy gizmos that just might work. He as much as admits that his best-loved series, *Megaton Man*, may have been too snide.

"At the time I was doing *Megaton Man* originally, there was an anti-superhero feeling at some of the independent comics companies," he says. "To do a superhero parody meant *every* single panel had to scream humor: 'Isn't this caption overblown? Isn't this pose overblown?' I felt that if I ever stopped telling the reader I was above the material, it would turn into a Marvel comic."

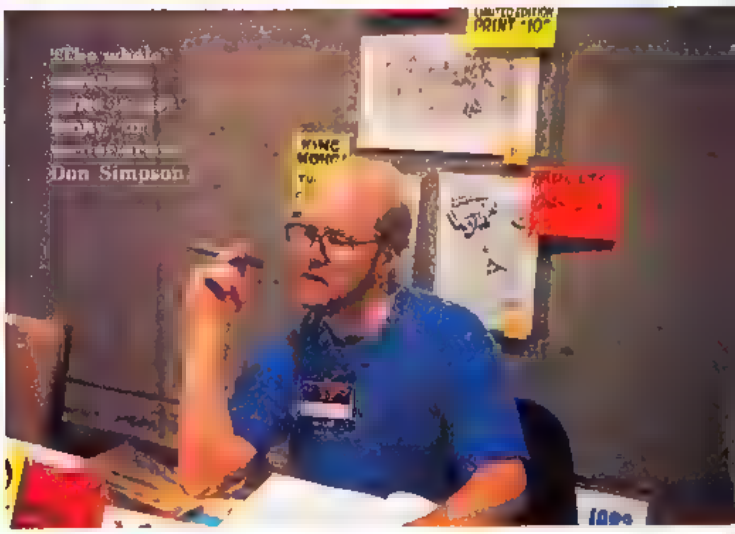
Clearly, Megaton Man did little damage to the health of superhero comics. In fact, some would say the only thing that Simpson has destroyed in comics is his career. He dumped his hot debut series for a chilly stiff, and only managed to revive his status with a comic so pornographic he used a pseudonym.

Wendy Whitebread, Undercover Slut made Simpson a player again. The question is, is there still room in the market for Simpson's loopy superheroes? Is fandom assembled ready for Pterano-Man, Cowboy Gorilla or the Origin Legion?

All Megaton Man, Pterano Man, Border Worlds, Bizarre Heroes Art & Characters ™ trademark & Copyright 1988, 1989, 1990, 1991, 1992 Donald Simpson

Simpson's poor-selling *Pterano-Man* "is one of the best comics I've done."

All Art By & Courtesy Don Simpson



Don Simpson charged out of the gate in 1984 with *Megaton Man*, a frantic *Mad*-style parody of superheroes that Simpson, fresh out of design school, created while supporting himself by washing dishes. A complete unknown, he was turned down by many publishers before Denis Kitchen of Kitchen Sink signed him on. *Megaton Man* instantly became one of the successes of the 1980s' independent boom.

Halfway through its 10-issue run, though, Simpson seemed to flag. The jokes weren't coming so fast or so easy. And then he got "The Letter."

***Border Worlds'* first issue sold well. "After that, it dropped like a rock."**

"Marvel asked us not to use the images and likenesses of their characters, or they would take legal action," Simpson says. The Megatropolis Quartet, a funhouse-mirror version of the Fantastic Four, bothered Marvel's quick-witted legal staff. They were bothered more, Simpson says, by one of the buttons offered in the back of the book. On it, Megs gritted his nuclear-powered teeth and sneered, "Are you kiddin'? I eat X-Men for breakfast!"

"That letter was a shock to my nervous system," admits Simpson. He says it helped him decide to dump *Megaton Man* and pursue a new title, *Border Worlds*, based on a back-up strip in *MM*'s last five issues.

To Kitchen, this was like trading the golden goose for a pig in a poke. But then, Simpson had always seemed reluctant to exploit his hit's success, the publisher says.

"In the book's first year, we had a serious inquiry about developing *Megaton Man* for TV animation," Kitchen says. "We even sold the movie option to Steven De Souza, who wrote films like *Die Hard*. For a while, we thought there could be an Arnold Schwarzenegger *Megaton Man* movie. Don's view was, 'Nope, I'm *not* gonna commercialize it.' "

Simpson says a writer's strike stopped De Souza from working on *Megaton Man*, and he didn't renew his option. Still, he was "hoping De Souza would never get around to it," and says the Teenage Mutant Ninja Turtles' enormous success has made him rethink his antipathy toward spin-offs and merchandising.

At the time, though, Simpson thought *Border Worlds* could follow *Megaton Man*'s sales history, giving him a second shot at stardom. "It seemed like a real safe bet," says Simpson. "The black-and-white boom was just starting. *Border Worlds* #1 sold about 20,000. After that, it dropped like a rock."

Simpson blames a plummeting independent market for the death of his darling. "In the early '80s, everyone was clamoring for diversity of material and more mature stories," he explains. "We were just coming off *Elfquest* and *Star*Reach* [two pioneering independents]. But DC and Marvel co-opted all that energy, especially with *The Dark Knight Returns*. Suddenly, everyone wanted to be like Frank Miller, and do the definitive Spider-Man or something."

Kitchen, in turn, says Simpson's 180-degree turn from satire to straight science fiction alienated fans, a mistake he says has repeatedly hobbled Simpson's series-hopping career (five Kitchen Sink first issues in 1989 and 1990). "Don has always been very mercurial," Kitchen says. "In my view, he has lost fans each time he changed books. He's more concerned about his own artistic impulses than about satisfying readers who are interested in him. I expected that Don would have been a superstar by now.

"He also did something that was market poison. He took *Border Worlds*, which was an all-ages book, and made it X-rated midstream." The book lived up to its Mature Readers tag with nudity in its last two issues, #6 and #7.

There is yet another possible reason for *Border Worlds*' failure: It was just plain slow going, perhaps the talkiest SF comic ever. Simpson even had to scrap an action-promising cover for #1 as too misleading.

The "sexual tension" in Simpson's *King Kong* is "basically about all these male figures trying to possess this female."

The book's termination in 1987 pushed Simpson in new and sometimes startling directions. First, it forced him to freelance—not his favorite activity. "When I started, I had an attitude like this [work for hire] was the great Satan," he says. "Since then, I've realized it's *good* to pay the bills."

Some assignments have caught his fancy, like a collaboration with Alan Moore on "Pictopia" for *Anything Goes* #2 and a job with Harvey Pekar for *American Splendor* #13. But still, Simpson viewed work like his stretch on the DC horror series *Wasteland* as a chore.

Second, *Border Worlds*' demise made Simpson resurrect his prodigal son for 1988's *The Return of Megaton Man*. "It was felt in those days that Megaton Man was my ace-in-the-hole," he says. "I could come back to him and make big bucks if I got in trouble. Now I'm not sure how true that is."

The big galoot's three-issue turn outsold *Border Worlds*—no surprise there—but hardly ignited like the first time. The series lacked color and heart. Its plot was less a wink than a grimace: Megaton Man finds his publishers have brought him back in order to merchandise the hell out of him.

And the tone of the affair, unmistakably reminiscent of Simpson's own predicament, is summed up on

Photo © & Copyright 1991 Mary Ellen/Courtesy Don Simpson

King Kong Art Copyright, Ltd., Donald Simpson and Richard Morgan Lopez.

Both the writer/artist and his creations refuse to take seriously the idea "that comics are all grown up."

the first cover: Megs screams, "Alright! So I'm back! Now I quit again!!!" "That was a bit of self parody that I chuckled at, but at the same time I thought, how sad," Kitchen says. 'Successful characters come back regularly. Don's enthusiasum just wasn't there."

Most importantly, it was during the emotional low caused by his book's swan dive that Simpson started working sporadically on a hardcore sex comic. When he showed it around, Kitchen turned it down, as did Last Gasp, Epic, Rip-Off Press and other "adult" publishers.

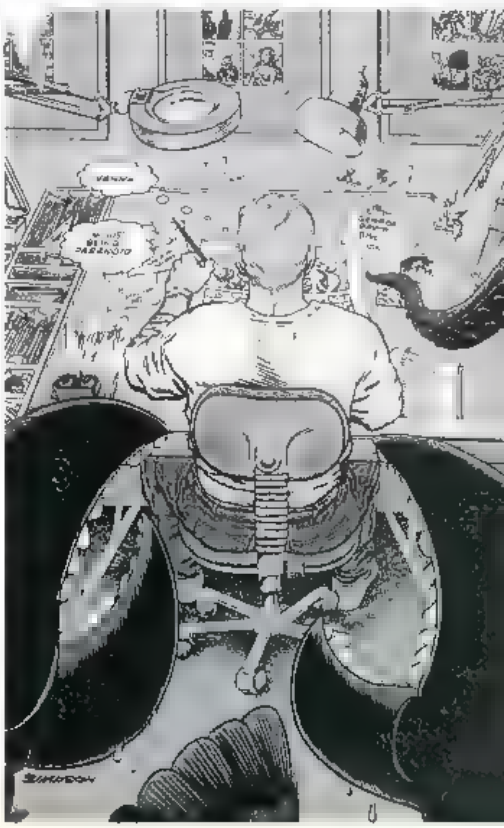
Meanwhile, the artists who saw Simpson's XXX-rated drawings applauded him. "They thought it was great that I was going in this self destructive direction," Simpson recalls, tongue only slightly in cheek. "If I had become an alcoholic, I suppose they would have encouraged that too.

"One of the most nerve-wracking things was making Xeroxes at Kinko's. You feel like a 17-year-old trying to buy *Playboy*. You have to go to a place where you can make the copies yourself, so sometimes they're not as good."

Gary Groth at Fantagraphics ended up buying *Wendy Whitebread, Undercover Slut* to help launch his Eros line, frontrunners in 1991's smut glut. Simpson has since published three other Eros comics, including the two-part *Forbidden Frankenstein*, and is working on *Wendy Whitebread* #2. All are credited to Anton Drek, a pseudonym that, the author admits, "didn't fool anyone in comics."

Groth says he tried to tame scenes in both *Wendy Whitebread* and *Anton's Drekbook*, but Simpson refused. "In retrospect, I'm still not certain what I think about Wendy," adds Groth, who believes it's among the better porno he has published. "I'm starting to think Don has found his forte. There's something authentic about his pornography that I don't see in his other work."

"With *Megaton Man* #1 and *Wendy Whitebread* #1, it was like lightning



DC and Marvel haven't been pleased with some of Simpson's past work.

striking twice," Simpson says. Both sold out their initial printings; *Whitebread* went on to become one of Eros' (and Fantagraphics') top sellers ever. "The fundamental appeal of Wendy Whitebread and Megaton Man is that they're such innocents, like [Harvey Kurtzman and Will Elder's] Goodman Beaver and Little Annie Fanny," Simpson explains. "Megaton Man is this gullible guy whom people screw over. And Wendy Whitebread is the same kind of character, whom people literally screw over."

Having gone from good guys to bad girls, it seems that Don Simpson's career is at a crossroads. But then, it has been there since *Megaton Man* gave way to *Border Worlds* in 1986. A smattering of freelance jobs and a flurry of first issues with nary a second between them (*Megaton Man Meets the Uncategorizable X+Thems*, *Yarn Man*, *Bizarre Heroes*, *Border Worlds* Vol. 2, #1 and *Pterano-Man*) kept fans guessing. Recently, Simpson's simultaneous work as Drek and on *King Kong* for Monster Comics (another Fantagraphics imprint) further splintered Simpson's image.

What holds his *oeuvre* together? An impressive—if often unfocused—talent, a flashing sense of humor, and a certain lack of respect. He doesn't much respect publishers or their opinions, which he says place sales over art. (Kitchen and Groth, in return, call him a pain to deal with.) He bucks trends, even in his art, which leans toward the naturalistic Milton Caniff school of artists like John Romita, John Buscema, Joe Kubert and Frank Thorne, making few concessions to the hyperstylizations of current fan favorites.

More importantly, Simpson doesn't respect superheroes. Sometimes he stops snickering long enough to turn out a space soap like *Border Worlds* or 1990's *Bizarre Heroes*, a largely mirthless superhero comic with a high fight-quotient and no Yarn Men anywhere. But no sooner was *Bizarre Heroes* on the racks than Simpson countered it with the far better *Pterano Man*. Once again, that's *Pterano Man*, a.k.a. Pete Teriano, "liberal senator from Stalactite City."

With *Pterano-Man*—gotta love it—Simpson softened the manic humor that marked *Megaton Man*. "I decided I wasn't going to push the comedy," Simpson says. The result, inspired by the deadpan camp of *Twin Peaks* and the *Batman* TV show, is a delightful pastiche of cornball comics, in which Pterano-Man and his Cave Babes use Pteranocopters, a Pteranoputer and other Pteranostuff to fight a dinosaur revived by toxic waste. Elsewhere in the book, we meet the crimebusting team of the Phantom Jungle Girl and Cowboy Gorilla, who take direction from a brain in a jar called the Brilliant Brain.

"I'm very proud of *Pterano-Man*," Simpson says. "I think it's one of the best comics I've done. Unfortunately, it was also one of my poorest-selling Kitchen Sink titles."

Pterano-Man probably best reveals Simpson's approach to superheroes. Gentler than *Megaton Man*, but still a few thousand leagues from the Punisher, Wolverine or the Dark Knight. Forget those guys—Simpson couldn't even draw the Teenage Mutant Ninja Turtles with a straight face; his best freelance work for Mirage has been a tale of the "alternate turtles," four grumpy standins.

"The whole superhero genre is just funny to me," he says. "At the same time, the underlying symbols and mythology are fascinating."

By symbols and mythology, he doesn't mean the bat on Bruce Wayne's chest and the night life in Asgard. As a satirist, Simpson looks a little deeper into what makes superheroes tick. His observations won't please many X-fans. In fact, it's safe to say—with apologies to Spirit creator Will Eisner—that this is not a theory for little boys.

"This literal interpretation of superheroes dominates Marvel and DC," Simpson explains. "The editors ask very literal questions: 'What if Batman really existed? How would the universe be different?' They're not aware how dumb that is.

"The last thing superhero stories are about is crime," Simpson continues. "To me, they're a sex fantasy."

As Simpson describes it, superheroes are generally ordinary schmucks, little guys like Clark Kent and Peter Parker, who react to excitement by leaping into alleys and tearing off their clothes. Then, they get much bigger, and all their muscles and veins stand out. Sound familiar?

"It seems pretty clear to me what that's all about," Simpson says. "The most blatant image is the Hulk. The idea that he has to rip out of all his clothes to leap into action, and the exaggerated musculature, the popping veins. After my Anton Drek work, I know how similar drawing that superhero anatomy is to drawing the veins in a throbbing..." Well, you get the idea.

Sex is everywhere in mainstream comics, Simpson maintains. His own current favorites, the '40s and '50s jungle comics (best represented by—what

***Bizarre Heroes* featured what were probably Simpson's sanest characters.**

Wasteland Art Copyright 1990 DC Comics

else? *Jungle Comics*) are replete with buxom gals in leopard skins being tied up with snakes and things. "Most of the covers are bondage covers," says Simpson, whose Phantom Jungle Girl is a light-hearted nod to this genre.

Then, there's Simpson's own *King Kong*, adapted from the novel (not the film, for contractual reasons). "Some people are probably disappointed that it's not deadly serious," says Simpson, who writes and draws the series. "Other artists would approach it like, 'What if there really were a giant ape in the South Seas?' "

He allows himself a Kong-like snort before continuing. "The interesting thing to me is the sexual tension. It's basically about all these male figures trying to possess this female."

Simpson laughs at his own description ("I sound like Joseph Campbell or something!") and affirms that even such adult themes can't get him to take the big ape too seriously.

"One problem is that the covers are by Dave Stevens, William Stout, Mark Schultz and Al Williamson," Simpson says. "From the outside, you would expect the book to be an EC science fiction comic. Then when you read it, you do get sort of an EC comic, but it's more like one by Harvey Kurtzman."

What comes after *King Kong*?

No one ever knows where Megaton Man will turn up next—not even Simpson.

Simpson's future is, as usual, gloriously undecided. He's working on a *Bizarre Heroes* sequel incorporating characters from other series, including Ms. Megaton Man and a glimpse of her more-famous partner. Years from now, readers might get a look at the *Border Worlds* novel Simpson dabbles at occasionally.

Other than that, who knows? Simpson would like to get some high-paying work from DC or Marvel, partly to fund work on his offbeat independent books. He frequently dispatches samples to both companies.

But a Don Simpson *Daredevil* or *Hawkman* seems like a longshot, and not just because of Anton Drek's questionable past. How can the superhero factories trust a guy who can't take giant gorillas, flying mutants and space aliens seriously? Doesn't Simpson know that the medium is maturing, and it's just not kosher anymore to laugh at Batman's pointy nose, or those little wings on Sub-Mariner's feet, or the even littler wings on Captain America's head?

"This idea that comics are all grown up—I can't take that pretentious crap seriously. It's one thing to say that about *Drawn and Quarterly* or *Eightball*, but superheroes? I don't get on that bandwagon." Don Simpson chuckles at the very idea, as his mind roams back to those cheesy jungle comics with the bondage covers and the Tarzan wannabes. "I mean, my idea of a good comic book is the Phantom Jungle Girl."

Cassette or LP: $9.98

STAR TREK™ SOUNDTRACKS

Compact Disc: $16.95

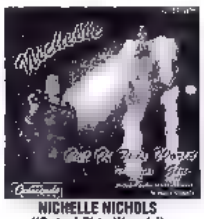
Original Soundtracks from TV and Movies! All albums are available on Cassette or Compact Disc. LP available only where noted.

STAR TREK: THE NEXT GENERATION-Vol. 2 "The Best of Both Worlds, 1 & 2"

STAR TREK: THE NEXT GENERATION-Vol. 1 "Encounter at Farpoint" LP available

STAR TREK-Vol. 2 "The Doomsday Machine"/ "Amok Time"

STAR TREK-Vol. 1 "The Cage"/ "Where No Man Had Before" LP available



NICHELLE NICHOLS "Out of This World," featuring a musical tribute to Gene Roddenberry.

STAR TREK II: THE SEARCH FOR SPOCK

STAR TREK III: THE WRATH OF KHAN

STAR TREK SOUND EFFECTS LP available

© 1967 1991 Paramount Pictures. All Rights Reserved. Star Trek is a Trademark of Paramount Pictures.

Send cash, check or money order to STARLOG PRESS 475 Park Avenue South New York, NY 10016

STAR TREK™ SOUNDTRACKS

NEXT GENERATION-2 "Best of Both Worlds"
____Cassette $9.98
____Compact Disc $16.95

NEXT GENERATION-1 "Encounter at Farpoint"
____LP $9.98
____Cassette $9.98
____Compact Disc $16.95

STAR TREK-2 "Doomsday Machine"/ "Amok Time"
____Cassette $9.98
____Compact Disc $16.95

STAR TREK-1 "Cage"/ "Where No Man Had Done Before"
____LP $9.98
____Cassette $9.98
____Compact Disc $16.95

STAR TREK III: SEARCH FOR SPOCK
____Cassette $9.98
____Compact Disc $16.95

STAR TREK II: WRATH OF KHAN
____Cassette $9.98
____Compact Disc $16.95

STAR TREK SOUND EFFECTS
____LP $9.98
____Cassette $9.98
____Compact Disc $16.95

NICHELLE NICHOLS
____Cassette $9.98
____Compact Disc $16.95

Postage & Handling: Please add $1.52 per item. (Canada: $3, Foreign: $5.02) Canadian residents add 10% sales tax.

Total enclosed: $_____

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS

Please allow 4 to 6 weeks for delivery

MADMAN with Yo-Yo

All Madman Art By & Copyright 1991 Michael Dalton Allred

Not a spoof, not a parody, it's—well, let creator Michael Allred describe it.

By T.L. JOHNS

Whole towns disappear overnight. A man wins his way into heaven by reliving his childhood. G-men break out of Hell and start a detective agency. A coven of witches brings a cemetery full of souls back to life. And now, Michael D. Allred, the man who gave readers all this and more (winning two Harvey awards in the process), is offering a new type of superhero—one who doesn't mind being called weird, one able to stop foes with his trusty Monarch yo-yo, one searching for truth, justice and his real identity. Madman.

"If it weren't for movies I wouldn't be doing comic books," says Allred, whose three-issue mini-series *Madman* will be unveiled by Tundra Publishing this month.

"I have a passion for film, and the guy who introduced me to comic books, Charlie Custus [a friend from when Allred worked in the media division of the Air Force] referred to comics as the poor man's film medium and started giving me these comics. And I thought, well, I can draw, and I write, so why don't I just draw movies?"

Born in Oregon and educated in Idaho, Allred has had the advantage of living all over the world, thanks to his military service. After leaving college he moved back to Oregon and became a DJ for a few years. He then did human-interest stories for the American Forces radio and broadcasting service to see the world and make enough money to support his new family. He was even in Germany when the Berlin Wall came down.

"I was doing comics as a hobby at the time," he explains, "and *Dead Air* [for Slave Labor] became a graphic novel. Steve Seagle, who did *The Amazon* with Tim Sale for Comico, saw it and wanted me to illustrate a

Madman's self-discovery journey will be a painful one, warns Allred.

Madman Characters: Trademark & Copyright 1991, 1993 Michael Dalton Allred

new series for Comico called *Jaguar Stories* [a still unfinished project currently entangled in contract problems]. I was making more money working on that than I was as a broadcaster, so I said to my wife, 'Let's take a chance, let's give this a shot. "

Allred moved his family back to Oregon, and worked full time on *Jaguar Stories* for Comico, and *Grafique Musique* for Dan Vado and Slave Labor, "which I totally wrote and drew myself, but I wasn't making any money off of that yet. Six issues into [*Jaguar Stories*], Comico dissolved." Allred finished the slightly retitled *Grafik Muzik* for Caliber

At this time, Matt Wagner, one of Allred's best friends, pushed the artist into the spotlight Wagner had seen Allred's work and liked it, so he introduced Allred's work to Neil [*Sandman*] Gaiman, the Pander Brothers [who worked with Wagner on *Grendel*] and Bernie Mireault.

"Suddenly, these people who I knew as a fan of theirs were saying really nice things about *my* work Things just built and built, and various work introduced me to other people and publishers. Bernie and I decided to collaborate on a one shot for Slave Labor called *Creatures of the Id*, then we decided to do *The Everyman* together for Marvel/Epic. I wrote and drew it, and Bernie inked it. I'm still shocked we sold the proposal to Epic so quickly

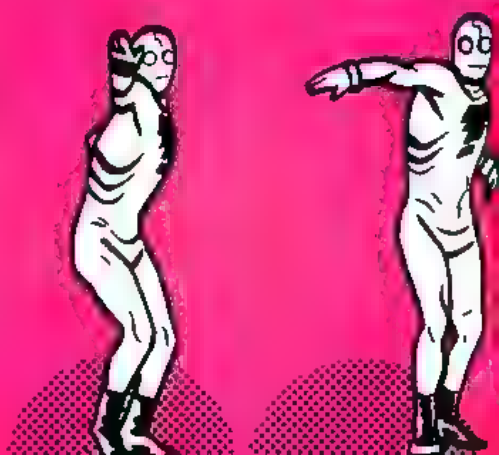
"One thing that occurred is that Neil Gaiman suggested me as an artist for *Sandman*. I was excited, Neil was excited, my family was excited, an article came out in *Rolling Stone* about *Sandman* and I was thinking, 'This is great, I'm back in the States only a few months and my career's really taking off.' Then, the editor turned me down. She decided I wasn't quite ready yet. And in retrospect, she was right. I look at my work then and it wasn't up to par. It's only now that I'm doing work that I'm satisfied with."

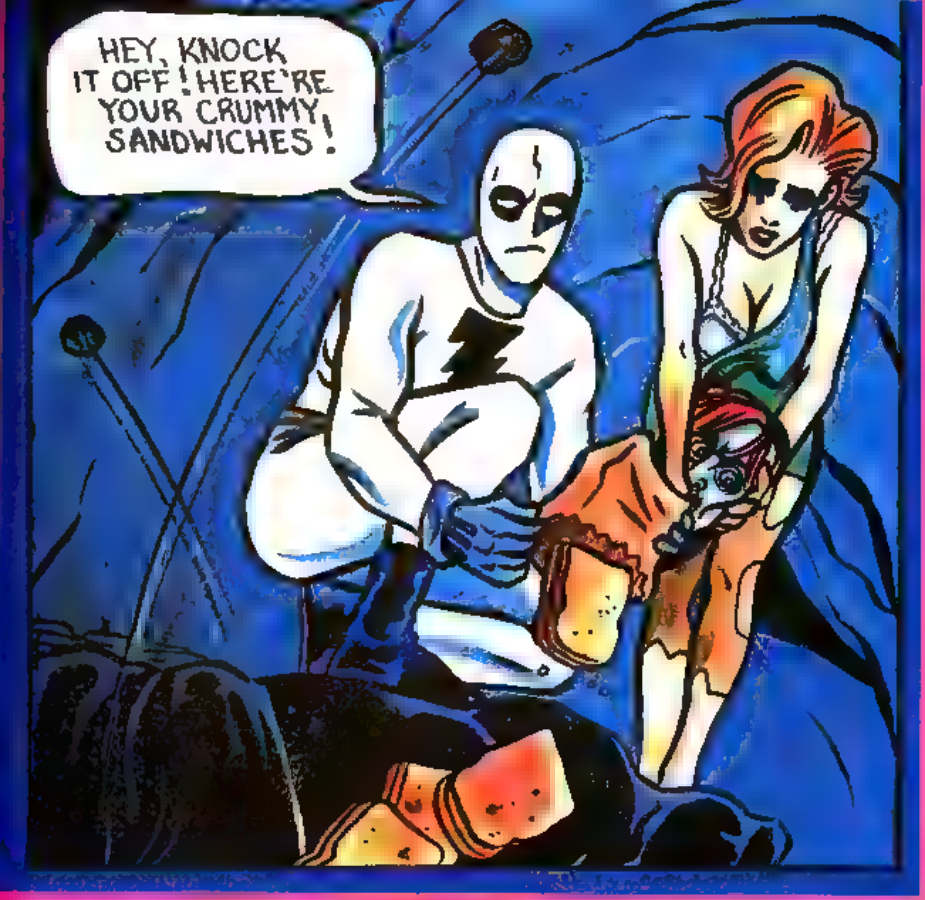
The best example of Allred's satisfaction is *Madman*. At first glance, *Madman* may seem to be anything from another skewed look at the costumed-hero genre to a tribute to EC Comics to an outright laugh riot. But Allred contends *Madman* is much more than just surface humor.

"It's about a guy trying to discover himself. He doesn't really know who he is, and it's symbolic of everyone not really knowing what they're about. It's all simplified in this superhero format. He's on this [self discovery] journey, and it's so painful for him that he can't even look at himself in the mirror without this mask on his face because he doesn't like who he sees. All of this is hinted at through the three issues, and at the end, he's confronted with [self knowledge]. I'm very pleased with how everything comes together. All of the pieces fall into place."

Allred won't say who readers will discover when Madman is finally unmasked, but he does say that *Madman* stands on its own. "I'm just thrilled with *Madman*. I think it's by far the best thing that I've ever done. I wanted to pack all kinds of things into *Madman*, from social relevance to just plain weirdness. But the bottom line is fun, which is something I think has become a dirty word in comic books now. I want to bring fun back to comics, like the kind of thing Jack Cole did with *Plastic Man* or Will Eisner's *The Spirit*. I use modern storytelling techniques, but at the same time, keep that sense of fun and excitement. That's really what comics are about."

Allred will also admit that *Madman* is, on some levels, about Mike Allred. "I guess I'm really trying to figure out what our purpose is. I like asking the big questions. I'm really obsessed with an *eternity*. What's our purpose while we're here? What's going to happen when we die? Are we reincarnated? Do we go to Heaven? Is there a Heaven? That's what I have in common with Madman. He questions everything he sees around him. He's very observant and a good judge of human nature. He very much wants to do what's right, and maybe that's something else I have in common with the character. I've set these ethics out for myself and I've tried very hard to stick by them Of course I fail, as this character does and as all people do, but it's in the trying. That's the whole point in life, trying to make it everything it can be, trying to do the best you can in everything you do."





Madman **writer/artist Michael Allred likes feeding readers a straight story first, "and then finding the humor."**

There aren't many titles to compare *Madman* with, but the first that comes to mind is Bob Burden's *Flaming Carrot Comics* (CS #2, #21).

"Bob Burden is one of the few creators who maintain that spirit I was talking about. There are few people in comics today that have the spirit of what comics *can* be doing. Bob Burden is one of them.

"I don't really see my stuff as a spoof. I saw *Madman* described as a spoof and it is definitely *not* that. I like humor that's discovered humor. If you label something as a spoof or as humorous, you expect a joke on every page or every panel and the humor isn't 'found,' it's not subtle. I like telling the story straight, and then finding the humor naturally. If you have a guy catching a bus in a costume, in our world there *will* be people turning their heads. In many comic book worlds, you turn a corner and *expect* to see a superhero knocking buildings over. I like to point fingers at things like that in a satirical sense, but *not* as a spoof. People react naturally to this guy. Some characters will become comfortable with him, because they're strange themselves and they just take it for granted that this man is in this bizarre costume.

"In the classic comics, there is an energy, you try to dissect it and it doesn't work. The secret is just to find your own voice and your own soul. If today's writers could only combine good, intelligent storytelling with that energy, *wow*, the potential is incredible. As far as comic books go—Steve Ditko, Jack Kirby and Wally Wood—when I look back at the stuff I saw as a kid, it's amazing. The old masters of comics are influences to me, even if it's on a subconscious level. A song can influence me, a movie can influence me. Just the style and mood of a film can make me want to capture that in a comic book. The only thing a comic lacks is a soundtrack. If there was only some way you could write in the front of a comic, 'Listen to this,' and give them a song or something to really round it out. Comic books are the most exciting medium in entertainment and hopefully the rest of the world will catch on to that.

"A lot of the simple draftsman skills are becoming lost. The folks who did comic books 40-50 years ago were taught art in general in art schools before they did comics. The majority of folks doing mainstream comics nowadays learned art from comic books. They're missing a vast potential of range in the art arena that they're not going to understand because they've leap-frogged it. But then, there are many things in comics that wouldn't have developed if they had had basic art training. They wouldn't have discovered these things on their own. There's more individuality in comic books because of that, too. So, you can look at it both ways."

While the "Old Masters" have been inspiring Allred on a subconscious level, more modern inspirations and friends have helped him, some unintentionally, bring out *Madman*'s uniqueness. Dan Clowes of *Lloyd Llewellyn* and *Eightball* fame inked one of the panels in the first issue, *Raw* artist Charles Burns suggested certain equipment and suggested Allred look to an EC Comics artist for inspiration and friend Matt Wagner instigated some of *Madman*'s more original concepts.

"Matt did the *Terminator* book that had the first 'pop-up panel,' and I wanted to do something that was the first, too. I had these Disney flip action books and this Bruce Lee flip action book and I thought, since this is going to be about 150 pages long, why

All Madman Art Courtesy Tundra Comics

don't I have him do this little go-go dance in the corner," laughs Allred. "So, now there's this little animation sequence there.

"With the yo-yo, I just wanted this person, who, in putting together his utility belt of doo-dads, the most accessible thing he has is a yo-yo. And to make it even more deadly, he hollows it out and fills it with lead. Batman has his batarang with the line attached. Think about it, that wouldn't work. Yet, with a yo-yo, you can do arcs after you've thrown it away. The yo-yo is silly, it sounds goofy, yet it *could* be dangerous."

Allred has drawn since he was a kid. "Then after college, I moved into sculpture. It wasn't until I got ignited by comics that I went back to developing my drawing skills."

But now that he's settled on doing comics for a while, Allred explains that he has found the creative process for which he had searched.

"I've tried just about everything and I've found what works best for me. I create an outline of the entire story: beginning, middle and end—then script it out. To me, that's the most fun part of the story because that's when the dialogue comes alive, you figure out how to get from A to B and when the answer comes out it's like *yes*! Then, I'll break down into little squares for each page, then breaking down the story's events into those little squares and pages.

"What I like to do is try to have little cliffhangers in the story on the odd pages so you have to turn the page to find out what happened. Then, I'll thumbnail it on of typewriter paper, usually on the back of the script, so the rough sketch of page two will be on page one of the script. I draw on the actual paper, [my wife] Laura will letter it and then I ink it. In between, I'm breaking up the process by doing cover sketches and painting to keep myself loose. I'm always jumping around with the art."

Allred's hero is comforted by some of *Madman*'s other "strange" characters. "They just take it for granted that this man is in this bizarre costume."

The bottom line to *Madman* is fun, according to its creator.

If Allred's work is new to you, you may want to pick up some of his earlier stuff. *Dead Air*, from Slave Labor, is a graphic novel surrounding one very, very odd day in the life of Calvin Lennox—just like Allred, a disc jockey in Oregon. Calvin relives his childhood through adult eyes, even to the extent of being "reborn" in *Grafik Muzik*, published by Slave Labor and Caliber Press. Allred calls *Grafik Muzik* "a work in progress" and his "attempt to capture a life."

The second part of *Grafik Muzik*, *Ghoulash*, "was really an exercise in stream-of-consciousness creating, just letting things pop into my head and then trying to work them into this continuing storyline," says Allred. "It was to balance off *Grafik Muzik*.

"*Ghoulash* originated with these two G-men who escaped from Hell. They don't feel like they deserved to be in Hell, and they escape back to the real world to do good deeds so that they can earn their way to Heaven. Yet, they deserve to be in Hell because they're bad guys. They set themselves up as private detectives to help people, and through that they meet a number of odd characters. There's a murder mystery that starts out with their first client and things spin off from there. It's called *Ghoulash* because of the mixture of genres: The detective story, the supernatural, science fiction. It was really an exercise for me to loosen myself up creatively—also to entertain anyone who likes any of those genres and to offset the realistic and serious storyline of *Grafik Muzik*."

Allred next brought out the one-shot *Creatures of the Id*. The highly acclaimed *The Everyman*, a "pure collaboration" with Bernie Mireault, followed.

"It's about this woman who was murdered. She was a member of a witch's coven, and to avenge the murder, the coven does a spell to bring her back to life. Because of a mixup in the cemetery, events result in an earthquake that crushes the whole

(continued on page 52)

REVIVING HISTORY

When you're Aztec Ace, all of time and space is a very big place!

By KIM HOWARD JOHNSON

The high-flying, time traveling *Aztec Ace* is back in action, with an adventure that stretches from 400,000 B.C. to the 23rd century.

Written by creator Doug Moench, the last issue of the original *Aztec Ace* series actually came out in 1985—but what's a few years, when Ace can skip merrily across the centuries?

Today, Moench, with artist Doug Heinlein, is presenting the longest *Aztec Ace* story yet, in a three-issue 48-page Prestige Format series from Eclipse that explains many of the mysteries of his origin.

"Back in the original series, I had planned to get to Nine-Crocodile's and Aztec Ace's origins very early on," says Moench. "But the series got so convoluted, with the time-travel paradoxes and whatnot, that I instead started concentrating on getting a story into each issue. The origin kept getting pushed further back. It was hinted at, but never done."

When Dean Mullaney and cat yronwode of Eclipse approached Moench about reviving *Aztec Ace*, the writer explained he had two stories he had wanted to tell since the series' beginning. One centered on Ace's origin, while the other involved the hero with President John F. Kennedy's assassination. Since the latter story "would have taken 50 48-page issues," Moench opted to concentrate on Ace, a native of the 23rd century.

"I decided to explain and tie up all the loose ends and do a *full* explanation of Aztec Ace's origins, and why all of the previous issues happened," he says. "It explains why Nine-Crocodile is making life hell for our timeline, and it involves something that's going to happen to *his* timeline.

All Aztec Ace Art: Doug Heinlein/Paul Mounts

All Aztec Ace Art Copyright 1992 Doug Moench/Courtesy Eclipse Comics

"We finally get to see his timeline, what his reality is like. They intersect in Fiveworlds five concentric balls in the Golden Meld with air oceans in between. This is a gateway between dimensions and time streams."

Modern scientific research indicates that every human being may be descended from one single female, nicknamed "Eve," who lived about 400,000 years ago.

"Nine-Crocodile decides to go back 400,000 years in his time machine and assassinate Eve, precluding the evolution of the human race in our timeline. When Ace finds out, he goes back and kidnaps Eve before she can be shot," says Moench. "He brings her to 1856 New Orleans and places her in the care of his friend and fellow 23rd-century time traveler, Puer Artemis, who has been running a head shop in 1967 New York. Artemis goes to 1856 New Orleans to take care of her. He shaves her body, dresses her, teaches her English and falls in love with her!"

The story also introduces the denizens of the Golden Meld, the territory the time machines enter during their trips. These other-dimensional creatures are involved in creating both timelines.

"It's very complex and convoluted," Moench observes. "We also deal with Nine-Crocodile's wife, Shakreen, who had a baby in the first 15 issues of the original series. That was left hanging.

"Nine-Crocodile snatches the baby from her hands, and reappears an instant later with the baby, who is now a 29-year-old. Nine-Crocodile has taken the baby to his own timeline and spent 20 years training him to be the perfect assassin, the guy who'll finally kill Aztec Ace. There's a lot of action—the third issue is almost one long, epic fight between Ace and the son, throughout history!"

Aztec Ace explains why Ace had to flee his home in the 23rd century, and can't return to that time or go past it into the far future. Also revealed is why he roams through time, opposing Nine-Crocodile and their connection.

Racism is also an element of this new story; Moench says that if research is correct and the human race is all derived from one African ancestor, then humans *really* are all brothers under the skin. "When Puer Artemis, who's black, falls in love with Eve—they may not sell this comic in the South! Who knows?! Taking Eve for a steamboat ride in New Orleans in 1856, they run into a bunch of rednecks. This poor innocent hominid, who's just beginning to learn English after she was snatched out of primordial Africa, sees this terrible hatred it makes comments without preaching."

The latest *Aztec Ace* is virtually the same comic fans enjoyed earlier. "It has been revamped only in the sense that it's a little more straightforward than the original stories," Moench says. "People described the original *Aztec Ace* as 'an intelligence test' or 'Chinese box within boxes.' I admit that I was a little indulgent, I got so excited by it, I thought, 'Oh, everybody will love this stuff!' This new one is more like my regular comics work. But it still has the time paradoxes, and everything else that former *Ace* fans like—it's just not quite as dense, and a little easier to follow."

Ace's supporting characters are back. Puer Artemis, Bridget Kronopoulos and Head, who Moench says is similar to "the disembodied head of Sigmund Freud, plugged onto a robot's body to pilot the time machine."

First-time readers won't have any trouble picking up the mini-series, emphasizes Moench, who says that's one reason why he decided to present the origin in this new series. "Why not start out the second version by *explaining* everything? It's a payoff for the old readers, and the newer ones won't feel confused."

Aztec Ace was always one of Moench's favorite characters, so when he left Marvel and presented several ideas to Eclipse, he was delighted they chose this one.

"They picked the one that I wanted to do and be the most indulgent with—that is, I wanted to do it for myself, and if it sells, fine, if it doesn't, we'll cancel it with no hard feelings. They said, 'Yeah, that's why we like that one!' I told them OK, as long as they realized it wasn't *X-Men*.

"I always liked *Aztec Ace* because it was designed to amuse me, or anyone like me, but I knew there weren't many people like me among typical comics readers. I mean, I like some typical comics, but this is my special little thing. It was designed to be something I liked, rather than, 'Do you want to write *Hulk* #349?' which is an assignment. This is something I designed and created from the get-go."

Moench sometimes feels akin to Ace, which may be why he likes writing *Aztec Ace*. "I've always felt as if I was born in the wrong time, was either too soon or too late. I should have either lived way back in the past, or way in the future. So far, my life has always seemed very tran-

sitional. There has either been too much progress ruining the natural stuff that I love, or technology hasn't gone far enough yet to give me virtual reality computer games, or whatever I want—it's not there yet, or it's too far

"Ace feels the same way. He's most comfortable with the Aztecs in 1518, one year before Cortez arrives to destroy the Aztec Empire. It's Ace's home base. He keeps his time machine in an Aztec pyramid. I always felt like I might be more comfortable in a time like that, too!

"He gets to go around and help Galileo with his telescope, and all this other cool stuff, too, but Ace is a very tragic character. He's cut off from home, which I've always felt, and yet he gets to live my fantasy, which is to experience other times and places, like 1955, when Elvis Presley came around, with bubble gum, Davy Crockett hats and all that. He can see dinosaurs anytime he wants!"

Aztec Ace himself is much like Moench's own fantasy persona. "He's *too much* like me in certain ways. He has become very cynical, and I wish I weren't so cynical. He can go and live history, and he knows that the history in the books is all a pack of lies, which is the way I feel. maybe he shouldn't be that cynical, but he is!"

EJECTING RESULTS OF MITOCHONDRIAL DNA ANALYSES, NINE-CROCODILE—
--ON INFANT HOMINID SPECIMEN NUMBER FIVE-HUNDRED-TWENTY-THREE COLLECTED FROM SECTOR A-5 OF CENTRAL AFRICAN SAVANNAH NUMBER—
YES OR NO?
YES, NINE-CROCODILE— THE SUBJECT SPECIMEN HAS BRIDGED THE GENETIC GAP FROM HOMO ERECTUS TO HOMO SAPIENS.
THEN THAT INFANT MUST NEVER BE BORN.
ALL ITS SIBLINGS, TOO, MUST BE PREVENTED.
THEN SHALL WE LAUNCH THE HUNT NOW, NINE-CROCODILE? GO BACK A DAY AND DESTROY THE MOTHER BEFORE SHE GIVES BIRTH?
BETTER YET, SHADOW-KNIGHTS...

Moench's story "explains why Nine-Crocodile is making life hell for our timeline."

The character really came about, says Moench, because he was searching for the perfect concept to let him write *any* story.

"A time traveler is that—you can do any kind of story in any era, with the asset of continuing characters. I could have just set up an anthology book, but with *Ace*, there's the familiarity of the same characters returning, and it's a real series. Creating it came from my desire not to have to do the same stories month after month."

Using the archaeological elements in the stories, however, served a more pragmatic reason. "I always thought that stuff was cool, and I was spending a fortune on all these coffee table books. I decided I wanted to write them off as research!" he laughs. "Might as well get some use out of them. I love them so much!"

The three-issue tale, which Moench calls "the ultimate Aztec Ace story," is also the longest one he has ever written. "It's 144 pages, a long, meaty story," he notes. "You can't get much more ultimate than someone trying to prevent the evolution of the entire human race!"

Aztec Ace has plenty of other adventures awaiting, and Doug Moench says if this current series is successful, he'll be happy to chronicle them.

"There are tons of stories to tell!" he says. "As Ace always says, 'All of time and space is a very big place!'"

The writer is taking Aztec Ace on "more straightforward" journeys through time.

All Aztec Ace Art Copyright 1992 Eclipse Comics

League

(continued from page 28)

haven't dealt with yet," Jones says. "I want to do the kinds of things Grant Morrison brought into DC's comics, but pull them down into a classic American structure. *Justice League* has a pretty broad range in its readership, more than *Doom Patrol*, and people turn to this kind of book for classic superhero conflict. I won't be doing things with the same difficulty and plot situations that Grant does; the audience would probably get turned off fast if I did. I like to think of my style as the Gardner Fox approach brought into the '90s."

Jones is getting help from Ron Randall, the new artist on *JLE*. "Ron and I have a great melding of minds on this book. In terms of characterization and plotting, he has given me more than I could ask for, and he has executed the oddest things after awhile. For the Deconstructo story, he combined human beings with pieces of modern art to get these really weird hybrids He has Greek friezes coming to life, gods and heroes in marble form moving around. There's a great quality of surrealism to his work, maybe because he's so realistic in his approach to depicting it."

Ultimately, Jones wants his group to become "Justice League Earth," handling missions outside the strict limits of Europe. "America needs one really powerful group to itself because there are so many super-villains living there," Jones explains, "but my group could run around the rest of the world. I have story ideas I can't do in Europe; I would have to take them to Africa, Southeast Asia and many other places."

Having just begun on these titles, both writers want to establish their teams before the inevitable crossovers.

"There'll be no character swapping initially," Jurgens says. "We'll get into doing crossovers eventually. *JLI Spectacular* is a crossover, it involves both teams, but there's nothing else planned at the moment."

"My first eight issues will be just the JLE, completely separate from what Dan's doing," Gerard Jones says. "Maybe later on, we can hook into each other's stuff. Actually, doing some 'remember when' stories would be good after we establish these guys in their present, but I want to give the first set of stories to moving forward."

"It'll be solid storytelling," Dan Jurgens says. "For the first few issues, there'll be a conscious effort to keep them in costume and pointed in one direction."

Let justice be done CS

Madman

(continued from page 48)

cemetery together, yet the spell is still active and combines all of the souls in the cemetery into *one* being, which is the Everyman. All of these souls are in this one asexual creature everyone's trying to get control of. The woman who was murdered, it's her turn first. So, she gets her revenge, and that's what takes place in the first story."

Allred's working on several other projects due out this year. He'll be collaborating with Steve Seagle again and Paul Ravosh (of the original *Mr. X* series) on a mystery story called *Look*. Allred's art will be seen in a four-issue Dark Horse mini series, *Tales of Ordinary Madness*

Those unfamiliar with Allred's work needn't worry—*Madman* stands on its own.

"It's written by Malcom Bourne, his first comic book. He's a psychiatrist in England and the series is about an English psychologist who loses it. He absorbs the illnesses of his patients and is affected by them Through the four issues, we learn about different psychoses and how they affect the doctor. It's a very odd series I'm interested to see the reaction to it."

But for now, Michael D. Allred says he just wants to sit back and watch the reader reaction to *Madman*. "The continuing series will be in full color, and the first full-color issue ties up all of the loose ends in *Ghoulash*. Also, the third issue of *Madman* will be the perfect springboard into endless adventures.

"Other than that, I want to continue *Madman* until I've emptied myself of it. I would like to do some nostalgia projects, motivated by things that I loved as a kid. I loved the original *Doom Patrol*, and I've always loved *Batman*. But I'm very satisfied creatively with what I'm doing now." CS

Gaiman

(continued from page 22)

friend recently who may be doing his first series for DC. He was telling me all this stuff about how you do superheroes without doing superheroes. I finally said, "Look, the way you do superheroes without doing superheroes is you don't do superheroes." You don't make them people who have to wear costumes for some bizarre biological reason. You just *don't do them*. You do something else.

CS: But there are people working in the industry who have tried to transform the medium by using superheroes.

GAIMAN: Frank Miller did it; he did really good superhero comics. Alan Moore did really thoughtful superhero comics, and when he hit his peak on things like the *Superman* annual, he did the kind of superhero comics that brought back that flash of wonder you had before hair sprouted and things dropped.

But at the end of the day, superheroes are a tiny, rather dull little genre. A tiny and *incredibly* dull little genre. You can use them as a metaphor, I suppose, but basically superhero comics are bubblegum, popcorn, froth. That's what they *should* be But I wouldn't stand on a soapbox and decry them, any more than I would decry the Western, science fiction or rap music. Yes, it's something you can do; but look, it's only this *little* thing that you can do.

CS: What do you have coming up in the comics field?

GAIMAN: *Signal to Noise* will be coming out in a collected version in March, and Dave and I have done about 10 new pages of story for it and many new pages of stuff in between chapters. And by that time, I should have finished writing and Dave should have begun drawing a book called *Mr. Punch*.

Mr. Punch will probably be the closest thing to *Violent Cases* we've done since...*Violent Cases*. Neither of us were happy with *Black Orchid*, and I remember we thought seriously after it was over of going back and doing another *Violent Cases* book. I'm really pleased we didn't, because it would have meant we had lost our nerve. We would have gone back to something we knew we could do, having felt rather awkward about something we had tried and not entirely succeeded in doing.

There will be some affinity between *Mr. Punch* and *Violent Cases* thematically There's much more we want to say about childhood, about violence, and about people. *Mr. Punch* will be about those three things. CS

THE HUMAN TARGET™

By MARC SHAPIRO

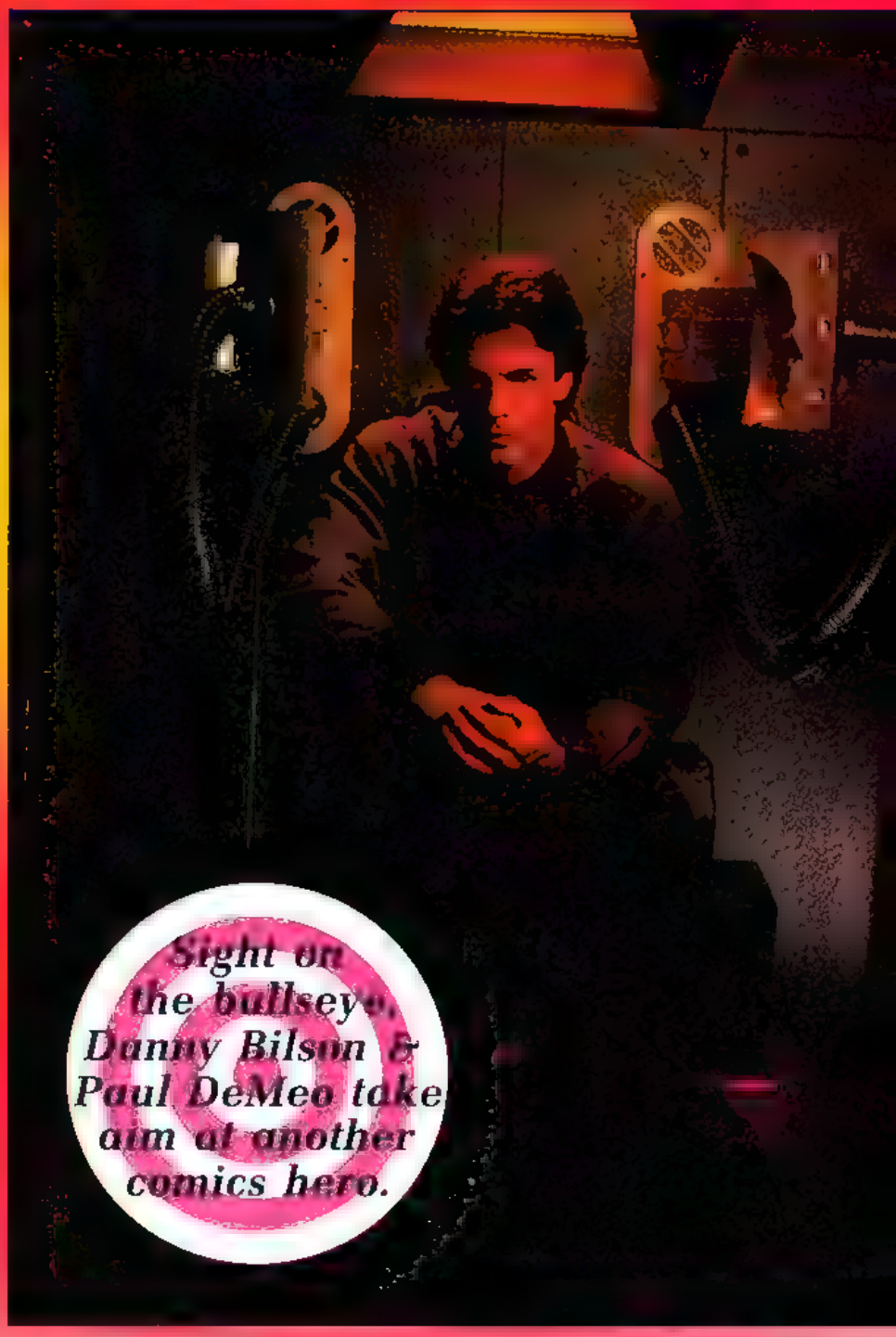
Writer/producers Danny Bilson and Paul DeMeo are realists—normally too much so to indulge in wishful thinking. But given an idle moment, even these hard-bitten veterans of the film, television and comic book world can fall prey to the child-like game of wish upon-a star.

"Boy, I *hope* we get the *MacGyver* slot," says DeMeo as he joins partner-in-crime Bilson—hobbled from a recent auto accident—on a couch in their Pet Fly Production offices on the Walt Disney Studio lot. "Hey, *any* slot will be fine with me, as long as it's *not* 8 p.m. Thursday night," laughs Bilson.

Bilson and DeMeo, philosophical about the lackluster showing of *The Rocketeer* (which they scripted and later discussed in CS #19) and their one-season wonder *The Flash* (see sidebars), are pondering the ideal positioning on their latest TV adventure, a seven-episode ABC mid season replacement (scheduled for spring) based on a lesser known comic book character called *The Human Target*. It's a concept, as described by Bilson, that appears cut from tried and true cloth: 'Every week somebody is trying to kill somebody else, and it's the Human Target's job to stop the victim from being killed."

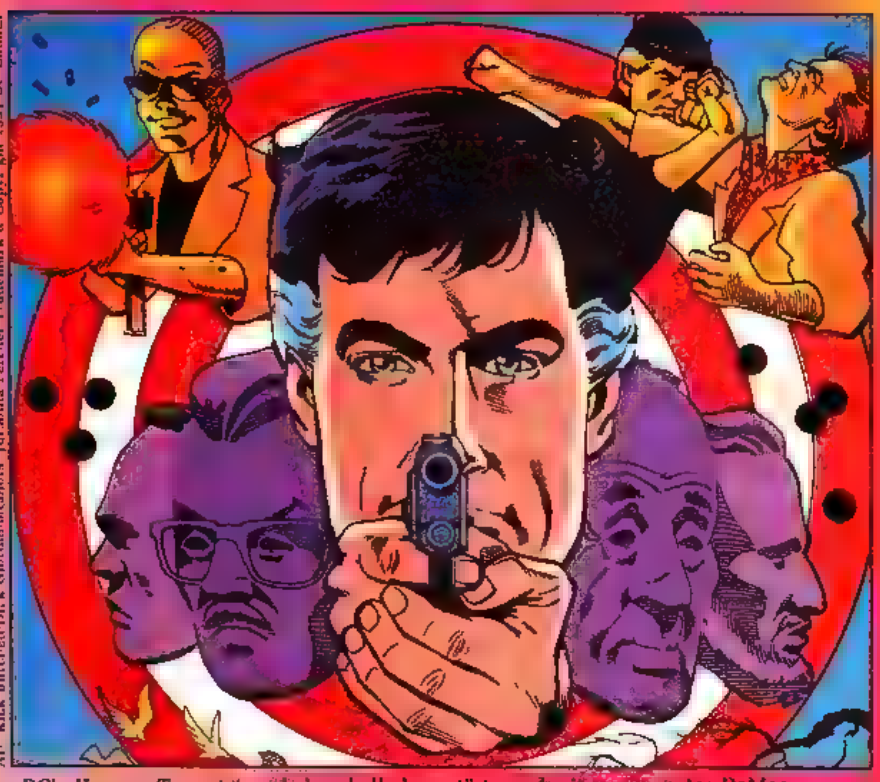
There's actually more to *The Human Target* than that, but not much. Writer Len Wein's creation, the Human Target appeared during the mid-70s as a five page filler feature in *Superman*.

In the story, free agent, non-super powered crimefighter Christopher Chance, through the power of disguise, impersonates a person targeted for death and brings the attempted murderer to justice. No more, no less. The Human Target made a few appearances, then disappeared into that comics limbo of lost souls.



All Human Target Photos Copyright 1992 Warner Bros. TV

Christopher Chance, *The Human Target*. Rick Springfield (center) now sets his sights on TV, with the help of Philo Marsden (Kirk Baltz, left), Jeff Carlyle (SáMi Chester) and Libby Page (Signy Coleman).



Art: Rick Burchett/Dick Giordano/Colors: Julianna Ferriter/Trademark & Copyright 1991 DC Comics

DC's *Human Target* "needed embellishment" to make it to TV, notes DeMeo.

"It was very obscure," assesses DeMeo. 'Even comic book historians have a hard time remembering it.'

The folks at DC Comics had a long memory. In 1989, Bilson and DeMeo received from DC a list of company properties DC thought might make good TV shows. *The Human Target* made the list.

"We liked the title and the concept was good,' relates Bilson, "but we weren't familiar with the comic, so we went back and read them. What we found was that there really wasn't a whole lot to them."

Getting *The Human Target* up to television speed would require restructuring and fleshing out.

"With all due respect to Len Wein, the Human Target was a minor character that needed embellishment," says DeMeo. "DC is very concerned about protecting their icons like Superman, Batman and Wonder Woman, but with the Human Target, all they were interested in was getting the most creativity out of it. Consequently, we were given total freedom. The only thing we retained from the comic was the character of Christopher Chance and the concept. From there, we added a backstory and some supporting characters."

The current storyline targets Christopher Chance (Rick Springfield), a burnt-out Vietnam vet who—after suffering an emotional breakdown—emerges from a VA hospital with a wish to atone for his sins by saving lives rather than taking them. He's assisted by former Vietnam buddy and pilot Jeff Carlyle (SáMi Chester), project coordinator Libby Page (Signy Coleman) and computer makeup genius Philo Marsden (Kirk Baltz). He travels the world in a self-described "flying wing," righting wrongs with his incredible sense of mimickry.

While preventing killings might seem a thin thread from which to hang a weekly series, Bilson and DeMeo—along with a number of writers, including *Flash* veterans Howard Chaykin and John Moore—have put *The Human Target* in some tantalizing predicaments. In one, he aids a female newscaster stalked by an evangelist/survivalist. In another, he enters a prison as an inmate marked for death. Another finds him dealing with a mentor from Vietnam who has fatal designs on a general.

"But there's more going on than just finding the killer before he kills," says Bilson. "In the process of saving lives, Chance changes them as well as changing his own."

The Human Target pilot was originally shot in 1990. DeMeo remembers it as a crazy time.

Why "The Rocketeer" Crashed

Rocketeer screenwriters Paul DeMeo and Danny Bilson are convinced that the movie will do extremely well on video. They're also certain that they know why the film didn't do as well as expected theatrically.

"It was marketing," says a candid Bilson. "They sold the film all wrong and the result is that it *wasn't* perceived as a hip and cool movie."

For months prior to *The Rocketeer*'s release, Disney Studios trumpeted the film adaptation of Dave Stevens' comic book character as "great family entertainment." Bilson explains why that was a mistake.

"*Honey, I Shrunk The Kids* was marketed as a family movie and did real well, so they felt *The Rocketeer* should be sold the same way. The film got the family audience, the people under 12 and over 35. What it *didn't* get was the *Terminator 2* audience; everybody in the 15-to-25 age group. If we had gotten that group, *The Rocketeer* would have been a smash," Bilson maintains.

DeMeo adds that the *T2* audience wouldn't have been disappointed.

"*The Rocketeer* was a very entertaining movie. It wasn't wimpy or anything. If it had been sold as an action movie, like an *Indiana Jones* or *Star Wars*, it would have found a much larger audience. But teens and young adults took one look at the family entertainment ads and didn't have any interest, because they assumed it was a wimpy Disney movie."

Bilson and DeMeo are disappointed that the lackluster performance of *The Rocketeer* has virtually ruled out a second aerial adventure.

"A sequel is basically a dead issue at this point," sighs Paul DeMeo, "and that's too bad. The people at Disney promoted the hell out of *The Rocketeer*. Unfortunately, in our opinion, they promoted it the *wrong* way. Calling it family entertainment was the kiss of death."

—*Marc Shapiro*

Rocketeer Photo: Ron Baltzdorff/Copyright 1991 The Walt Disney Company

Screenwriters Paul DeMeo and Danny Bilson are confident *The Rocketeer* (Bill Campbell) will take off on video.

"We actually shot *The Human Target* pilot before *The Flash* pilot. We were producing *Human Target* during the day, then running back to our office at night to get the *Flash* pilot written. We finished the pilot and got busy with *Flash*. *Target* went into limbo for a year. The network was happy with the pilot, but wanted to replace two of the actors (Clarence Clemmons and Francis Fisher). We ended up reshooting their scenes with new actors and some new sets."

What survived the reshoot intact was the less-than-perfect psyche of Christopher Chance.

"People won't be tuning in to see some tortured guy every week," says DeMeo. "This show *isn't* going to be a downer. But this character is extremely neurotic. He has a dark past, and there's a certain tension and melancholy to his character that gives him more dimension as a person. He will make errors in judgment. He'll sometimes let his emotional side get in the way of what he's doing. But all this will come across as very real."

The producers claim that these elements, combined with a raging sense of independence ("Chance has no boss," says Bilson) gives *The Human Target* somewhat of a comic book *noir* tone.

"This show is definitely lower-key than *The Flash*," DeMeo observes. "The character has no uniform. It's not something that's larger than life, and it's definitely reality based.

"There's nothing automatic about Chris Chance. It's always up to him to decide what case he wants to take and why. He does things for his own personal and emotional reasons. He doesn't answer to anyone or take orders. He doesn't have to take every case and sometimes he'll refuse a case. He's the ultimate free agent."

Philo's (Baltz) computer-generated masks make Chance a "technologically hip" *Human Target*, says co-writer/co-producer Paul DeMeo.

And one who the producers admit to having a hard time casting.

"Many actors were concerned that the character would be in disguise all the time and that they would never be seen," explains Bilson. "But we've taken great pains to take Chance out of makeup every chance we had. We felt it was important to keep the main character's presence in the show as much as possible.

"Chance investigates his client's life before he decides to help them and he does all his investigating either as himself, or in a pair of glasses or with an accent that doesn't hide who the real character [i.e. actor] is. But, at certain points during each show, he gets into his disguise."

Making *The Human Target*'s penchant for mimickry state-of-the-art meant a major realignment.

"In the comic book, Human Target used the basic tricks of the trade—things like spirit gum, fake hair and a

putty nose," offers DeMeo. "But we wanted to make him more technologically hip, so we made the Human Target's mask computer-generated, including elements of precise measurement and laser scanning. It made the whole idea seem more '90s, which is what we're trying to do.

"We've also given Chance quite a bit of hardware. He flies around the world in a giant flying wing, has a car that emerges from the plane's belly and has what we call an Omnicator, a kind of communication device. But the extraordinary stuff begins and ends with the hardware. He won't fly and," laughs De Meo, "he's *not* faster than a speeding bullet."

The writer/producers are never too far from the comic book world. They have a number of paneled patriots in various stages of negotiation and development.

"We're very interested in doing *The Sandman* as a feature," says Bilson. "We've got nothing definite on that yet, but we're both convinced that a horror superhero could *really* work on the big screen. We are in development with *The Green Arrow* for TV. We're attempting to reinvent Green Arrow, making it a weirder, alternate-world-type of show. What we have in mind is a social/science-fiction type of series. And Howard [Chaykin] is attempting to untangle the rights to *American Flagg*. If we can get our hands on that, I'm sure we could do something spectacular with it."

Bilson and DeMeo's last attempt at writing a comic book, a *Rocketeer* adventure in conjunction with Dave Stevens, has yet to see the light of day, owing, joshes DeMeo, to "how slow Dave works."

"I don't think we'll be doing any more comic book stories real soon," DeMeo notes. "Our thing right now is movies and TV, and that's where we plan on devoting all our energies."

The Human Target is still on their minds. "This obviously didn't have the extra FX baggage that *The Flash* did," Bilson says. "But doing an hour show that contains drama, action, a legitimate story and strong characters is a *very* hard thing to do. We were basically doing a different show in a different life arena every week. What we found was that a show that, on the surface, appeared to have a limiting premise actually had a lot of variety to it.

"Rick has been a particular joy to work with. We didn't know a whole lot about him before he was cast. But he's great in the romantic scenes and, with his martial-arts background, we've had the advantage of his being able to do his own stunts. Things went right on this show more often than they went wrong."

Although the Human Target character and concept survived the transition to television, he now gets by with a little help from his friends.

With *The Human Target*'s debut still unscheduled at presstime, they warn that the first episode/pilot won't subject viewers to miles of backstory and flashbacks.

"Our budget was so small that we couldn't afford the flashbacks," Danny Bilson laughs. "We don't beat people to death with the origin. We dribble in information about his background but, as the audience tunes in, he has already had the reputation for several years. He already *is* the Human Target."

Slow Death for a Fast Hero

The Flash was a quality TV gamble. Its producers, Danny Bilson and Paul DeMeo, aren't fond of post-mortems, but they are candid enough to explain why their TV run at the scarlet speedster ultimately slowed to a fast fade-out.

"There were a number of reasons," explains Bilson. "The show never really found an audience. It started off in the worst possible time slot it could have. How much of an audience share can you expect when most of the audience is already committed to *Cosby* and *The Simpsons*? Putting us on Thursday was a gamble that failed. They realized it too late and started bouncing it to other nights, which only confused the audience we had."

De Meo says preemptions hurt.

"Some of the preemptions we had to ask for, because *The Flash* was such a complicated show that we needed a little more lead time to get the episodes completed. Most of the time we were delivering the finished episodes to CBS literally a day or two before they aired.

"The pilot got huge ratings," he continues, "and the second episode did real well, too. Then, we were off for two weeks because of the baseball playoffs and the World Series. Consequently, people never knew when *The Flash* was going to be on or where it went."

Flash Photo: Copyright 1991 DC Comics Inc

Danny Bilson and Paul DeMeo are disappointed that *The Flash* became a fleeting memory to TV viewers

Bilson and DeMeo concede that part of the problem belonged to the creative side.

"It took us a while to learn how to do a show as complex as *The Flash* well," says Bilson. "We were actually getting real good at this toward the end. The Trickster episodes were real good, and I thought we did a good job with the Mirror Master episode. The episode where the Flash goes into the future also worked very well for us, and the episode where Nightshade comes out of retirement was easily one of the series' highlights."

Ratings aside, everyone at CBS seemed quite happy with *The Flash*. Bilson and DeMeo even began planning the second season kick-off.

"We had a whole legion of supervillains set up for that first episode that would have had the Flash going up against the Trickster, Mirror Master and King Cole," says Paul DeMeo. "The network strung us along right up until the last possible moment and then cancelled us. And it was a weird feeling when we got the official word.

"Part of me was relieved. And part of me was disappointed."

—*Marc Shapiro*

WHAT MAIDS ARE DREAMED OF

For almost 50 years, cartoonist Ted Key & Hazel have cleaned up the comics page.

By EDWARD J. HOHMAN

As a youngster, Ted Key never dreamed he would one day create a syndicated cartoon that would still be entertaining readers a half century later. The strange thing about it is that Hazel, the outspoken maid with the sharp-edged tongue, really was the result of a "nocturnal occurrence!"

Hazel, as well as every word of the caption for her cartoon, came to Key in a deep sleep in 1943. "In the dream, I saw a round-shouldered, bleary-eyed housemaid who was lacking the 'smarts,' speaking to a man and his wife as they returned from the movies. Addressing the husband, she was saying, 'A Mr. Marmon—or Harmon, called. You are to meet him on the corner of Elm—or was it South, or did he say North Street—tomorrow morning at 9:30 or 10, I think—or did he say 11? and you're to be prompt, as it's very important!' "

Hazel, Ted Key's favorite housekeeper, has visited many houses in a 50-year career.

"My baby brother. He can't walk yet."

That first Hazel cartoon was quickly "roughed" up and included with a batch of magazine cartoons Key was sending to *The Saturday Evening Post*. It sold immediately, and started an unusually successful feature that was not only syndicated, but adapted into books, as well as into a TV sitcom still seen on cable today

Key's initial artistic accomplishment came with the sale of a black and white "spot drawing" for the early humor magazine, *Life*, which preceded the well-known photo-oriented publication. Still a college student, Key enjoyed the double pleasure of being published in a national magazine—and being paid for it

He had already had his first great thrill, seeing a cartoon published in *The Daily Californian*, the campus newspaper of the University of California, at Berkeley. "It was my first work in print, and I was 'walking on air' all day." Key served as the paper's art editor, with a staff of 10 cartoonists.

After working at Disney Studios for a while, Key felt drawn to New York City. He borrowed $100 from his sister, spent $35 for a bus ticket, and made his way to the big city, where he stayed at the YMCA. "I was fortunate," he says. "I sold three cartoons that first week, and soon moved to Greenwich Village." The maid showed up in his dreams later.

With the rapid acceptance of his first "stupid maid" cartoon—he hadn't yet named her Hazel—Key immediately drew two more and submitted them the following week. The *Post* and *Collier*'s magazines "snapped them up." Another week's submissions included three more maid cartoons, and they were purchased by *This Week*, the Sunday newspaper magazine supplement. Key was "on a roll!"

The Saturday Evening Post wasn't as elated by Key's sales record, however. They didn't like the idea of "their" maid showing up in other publications. They wanted exclusive rights...which Key was, of course, "delighted" to give them. Says Key, "I 'fleshed-out' the then-very thin maid physically, socially and intellectually." Hazel became the opposite of the maid who had first appeared in the *Post*. "The newly-created maid became bright, self-determined and outspoken, and I gave her a physique to match her exuberance."

Sometimes, "the picture can speak for itself," notes the cartoonist.

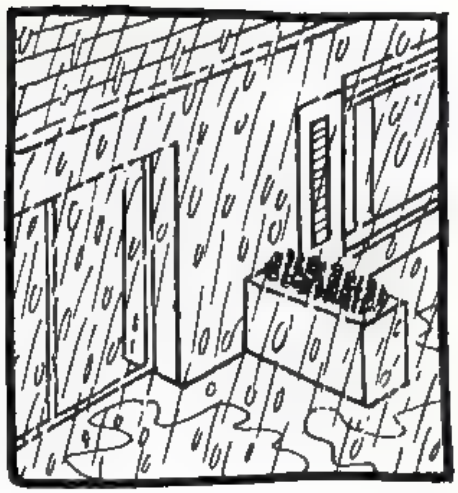
Among Key's more popular cartoon characters are Diz and Liz of *Jack and Jill*.

In 1944, *Hazel* replaced the *Little Lulu* panel featured on the *Post*'s final page each week. *Hazel* held her prime position until 1969, and King Features has distributed the daily newspaper panel ever since. Key never had any desire to do a Sunday page.

Key's move to New York not only brought success in the cartoon world, it led to his meeting and marrying Ann Wilkinson, sister of cartoonist Fritz Wilkinson. Their marriage of 47 years ended with Ann's death in 1984. Key has since remarried the widow of one of his best friends. Key has three sons by his first marriage: David is a newspaper copy editor, Peter, a newspaper columnist and Stephen, a partner in an international accounting firm

Hazel's appearance on TV didn't seem to affect the panel's success one way or another, says Key. He does admit that it may have helped sales when the panel was first introduced into the newspaper market by King Features Syndicate. "You never know about these things," he comments "When *The Addams Family* cartoon strip was introduced to the syndicate world after the TV *Addams Family* series was broadcast, it had a short life." Key is anxious to see if perhaps an *Addams Family* strip might be syndicated again, following the release of the recent movie. "Charles Addams was a genius, in my opinion," observes Key, "but during his lifetime, he *never* had a newspaper audience."

The maid's popularity resulted in many prominent people contacting Key for *Hazel*'s movie and TV rights. After leaving the Army following

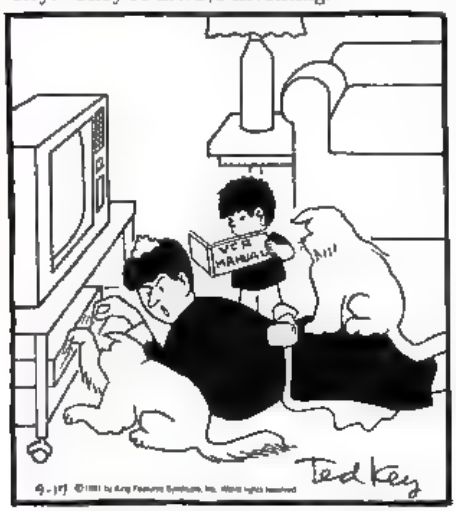


World War II, where he served as a Master Sergeant in the Signal Corps, Key was approached by Mary Pickford. Now long past her prime as an actress, she wanted to buy the Hazel property, and planned to produce a full length film. "Her offer," says Key, "just wasn't generous enough, so I tabled the proposal."

Other offers, and there were many, were thwarted by the *Post's* insistence that none of their cartoon characters be used in advertising. That policy changed drastically when the publication fell upon hard times. Key was urged to contact some of the parties who were previously interested such as Pickford, Thelma Ritter, who wanted to play Hazel in a TV series, and Marilyn Monroe, who was to executive produce a TV project planned by MCA.

"A call from Shirley Booth, who had fallen in love with the Hazel character and wanted to play the part, started the ball rolling," says Key. "She had read a Hazel play I had written, one that Broadway was interested in at the time."

"I always tap the behavior of cats," says Key. "They're always inventing."



"If I need your assistance, I'll ask for it."

Screen Gems/Columbia Pictures, a company interested in the project earlier, produced the resulting series for NBC airing. It ran four years (1961-65) and an additional fifth year on CBS.

"My 'philosophy of cartooning' came after the fact," Key announces. "I've always tried to reflect the real world—real people, real animals and the interchange between all living things." He believes the truth can, at times, be both bizarre and funny, and adds, "The difficulty lies in trying to capture the essence of reality. Others do it by reflecting the horror in the world; black humor and fantasy are fashionable. I'm much more of a long range optimist, as cruel as life often seems to be.

"At its best, [my work] is blessed with universality," he adds. "People see themselves. Some 100 years from now, if anyone living runs into any of my old, tattered books, they will see themselves mirrored—as if Hazel lived within *their* time."

Working every day except Sunday, the artist likes a nine-to-five schedule. He admits that he sometimes works in the evening, and gives this description of his creative process: "I sit in front of a white sheet of paper, write Hazel on the top, along with the date of the week the cartoons are to appear. Then, I try to think in general themes—ones that I feel are appropriate for the publication date. I then move from general to specific."

Writing all of his own ideas, he gives each one a mental "work-out." He discards the obvious and reaches for something fresher. "Then," says Key, "I redevelop, redevelop and redevelop even more!" Sometimes it works to have a captionless drawing. "The picture can speak for itself," he says. "I don't try to appeal to an audience with 'the lowest common denominator' and I try to be honest."

The only exception Key has made to this creative independence was when his son Peter assisted him. "He had a real feel for the Hazel gags," says Key.

Most of the cartoonist's gags originate with his characters. "They create the situation," he says, "and as long as I honestly reflect the character, I'll never run out of situations." Key is convinced that humans will come up with an endless supply of material.

Although he has never knowingly repeated any bits, Key does admit to returning to general themes. "I continually tap the behavior of cats," he says. "They're always inventing. I try to capture real cats on paper."

Key naturally places Hazel at the top of his personal list of most memorable characters, along with others that appeared in the panel, including George and Dorothy Baxter, their two children, Harold and Katie, and all the household pets. Yet two of Key's other cartoon characters, featured in *Jack and Jill*, have also been very popular. Diz and Liz were the two

The *Saturday Evening Post* wanted Key's maid exclusively, so he gave her "a physique to match her exuberance."

"I'm interested in making a purchase! If there is a salesperson within the sound of my voice..."

All Hazel Art: Ted Key

Key tries "to reflect the real world—real people, real animals and the interchange between all living things."

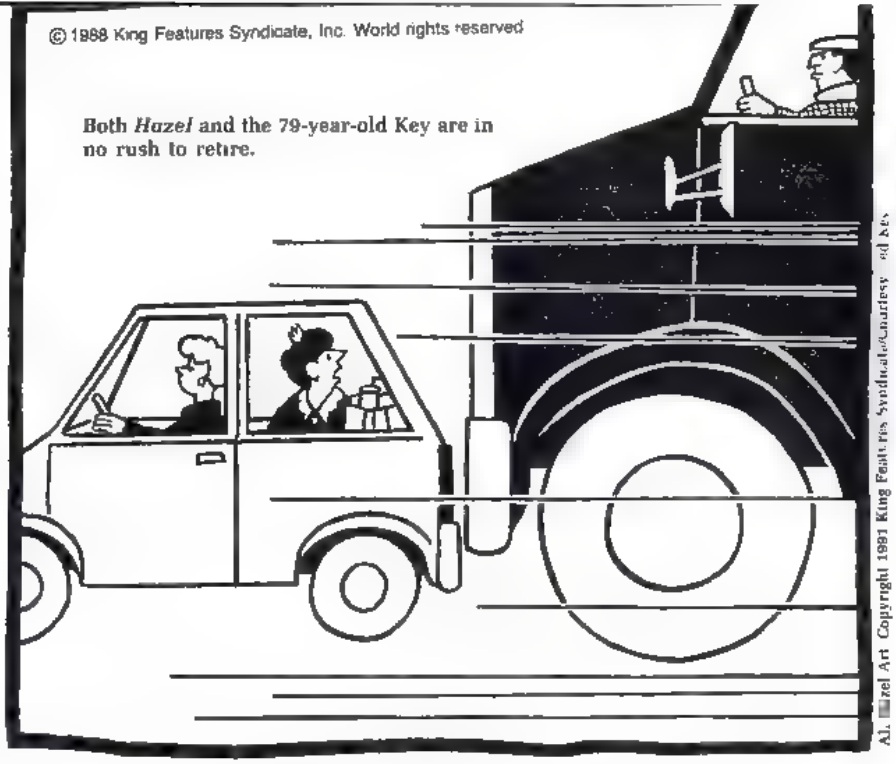
"She built a better mousetrap."

youngsters who starred in a two-page cartoon feature that ran for 10 years in the children's magazine, and later appeared in books.

The artist earned a cult following with a segment of the *Bullwinkle* TV series, created for Jay Ward, featuring one of Key's characters named "Peabody." Of course, the segment was titled "Peabody's Improbable History," and stars the brilliant dog who adopted a pet boy named Sherman.

His funny animals have also made the move to films. The Walt Disney Studios produced three of Key's stories as live-action movies: *Million-Dollar Duck*, featuring a duck named Charlie; *Gus*, a Yugoslavian mule who could accurately kick 100 yard field goals for a pro football team; and *The Cat From Outer Space*. Another Key book, *Digby: The Biggest Dog in the World*, was filmed in England by Beatles movies producer Walter Shenson

"Rule Number One: Martians are not permitted near the refrigerator. Rule Number Two: Martians wearing skates will be towed away. Rule Number Three: Martians who haven't done their homework."



Both *Hazel* and the 79-year-old Key are in no rush to retire.

"He's trying to tell us something."

All Hazel Art Copyright 1991 King Features Syndicate/Courtesy Ted Key

"Boy, are we lucky! Santa has a 900 number!"

Among the cartoonists Key has observed over the years, he admires the work of Peter Arno. "His strength and brilliance impressed me most," says Key, adding that Arno had a great influence on him in his early days.

"The incredible magic of Percy Crosby was another thing that left an impression on me," Key reveals. "His cartoon strip *Skippy*, as well as all of the other children he drew, captured the wild, inventive playfulness and innocence of children." Key points out that Crosby's drawing skill was, to him, "breathtaking. Skippy was never precocious, never the 'smart-aleck' kid who puts down his parents."

Two pet-peeves of the cartoonist are lists and polls. He feels that few people, regardless of whether they hold positions of responsibility or not, have the courage of their convictions today. "The best editors I have known," observes Key, "looked at my work and bought it if they liked it, or thought it was funny. Unfortunately, too many editors worry about keeping their jobs—an understandable-but-not-necessarily admirable practice. The editors I've known, who bought my material, had no recourse to committees, board meetings, lists, polls and other crutches. They trusted their own judgment."

Should a cartoonist merely entertain, or should his work also carry a message? "A cartoonist's job is to be the *best* he can be," Key says, "whether he chooses to entertain, relate a message, or make someone think. All three of these things are important, but no one approach is more important than the other. All serve their purpose. The cartoonist's job is to be effective with them. If he's concerned about making people think, or conveying a message, he had better be extremely knowledgeable, wise, tolerant and compassionate, because he will be responsible for affecting the minds of others." Key believes it's not enough for a cartoonist to be able to draw well. "He must be fully-informed, open-minded and continue his daily education until the day he dies."

At 79, Key has no desire or intention to retire. "I don't golf, and I can't risk a 'tennis elbow,' so what's to retire to?"

Cartoonist Ted Key looks forward to continuing the work he loves. "My mind is still fertile and buzzing, and my best stuff is yet to be created. My most exciting time is still ahead of me at the drawing board or typewriter. What a ball!" CS

The Enchanted Ones

Will Finn, Nik Ranieri & Dave Pruiksma give life to a clock, a candelabra & a teapot.

By DAVID HUTCHISON

All Beauty & the Beast Art & Photos ©Copyright 1991 The Walt Disney Company

Will Finn, Nik Ranieri and David Pruiksma, supervising animators three, clown for the camera with their props.

The Beast wasn't the only character magically transformed on that fateful day when the young prince offered no comfort to a traveling beggar woman. The prince became a beast—his appearance changed to match his ugly soul—but he wasn't doomed to face his curse alone; for the rest of the castle's inhabitants were transformed into household furnishings. Nearly every object in the Beast's castle—with the possible exception of the walls and floor—is enchanted. In brief glimpses, the audience sees all sorts of living objects.

Originally, the Enchanted Ones were designed as *silent* characters. It was lyricist Howard Ashman who insisted that they sing and dance, when—in the wake of *The Little Mermaid*'s tremendous success—Ashman and composer Alan Menken were brought on board to turn *Beauty & the Beast*, an adventure story, into a Broadway-style musical. Initially, the objects were intended as comic relief, merely to balance out the dark doings between Belle and the Beast. Once they fell into the animators' hands, however, they developed such strong personalities and were such fun that they threatened to become the stars of the show.

The three principal scene stealers are the mantel clock, Cogsworth, the candelabra, Lumiere, and a tea-service set, Mrs. Potts and Chip the cup. Supervising animators were, respectively, Will Finn, Nik Ranieri and David Pruiksma. Their challenge was

to get as much expression as possible into inanimate objects. Sometimes the effects were quite subtle.

"Did you know that Cogsworth's swinging pendulum is a barometer of his moods?" asks Finn, the clock's supervising animator. "When he was nervous, we would have it swinging on two's or four's. Most of the time, we had it swinging between 12 and 16 beats. I remember one scene in which Cogsworth really gets excited and the pendulum was on opposite sides for every other frame. Of course, when he was sad, it went down to 24."

Lumiere, the candelabra, has no legs or feet, yet he manages to kick and strut in "Be Our Guest."

"When I was first given the character, I thought I would have some time to get to know him and figure out how to deal with his lack of hands and feet," says Ranieri. "Wouldn't you know, the first scene they hand me is Lumiere's big dance solo—with high kicks. It's supposed to be a standard chorus line-style left-and-right-foot kick. I worked it out so that his body swings to the left and right, but the actual base movement is the same for both sides. It's the body movement that suggests that there are actually two different [illegible]."

"I wanted to keep him as solid as possible—I didn't want him to look too rubbery—but there were times when we wanted to make him step or slide instead of just hopping. So, we actually stretched the base for a few frames. If you view the film in slow motion, you would see that the base is actually stretching out on some of those steps."

Of the objects, Lumiere has the most interaction with the human characters, Belle in particular. Ranieri resisted the temptation to have Lumiere's candle flames roar in anger or wilt in sadness for most situations. Instead, he used the flames in a much more designerly fashion. However, there are a couple of flame gags. Cogsworth blows out Lumiere's flames to keep from getting burnt. When Lumiere is introduced to Belle, he takes her hand with one of his candle arms, the flame still lit. The FX animators were given no special instructions about making sure that Belle wasn't set on fire. This got a big laugh at dailies, so they took the flames out for the finished version.

"In addition to the variable flame idea, I thought maybe when Lumiere is scared he would sweat wax. When the crisis was over, the wax might still be there, so he would brush it away and the wax would flake off. There are a couple of scenes in which he gets mad and uses the flame as a weapon. Or, a gag in which Cogsworth puts his hand over Lumiere's mouth, and, nonchalantly, Lumiere burns Cogsworth's hand, and Cogsworth flips out. That became a running gag."

Dave Pruiksma faced his challenge of working with a walking, talking teapot by researching the studio's animation morgue and putting together a tape of cartoon clips from the past that featured animated objects.

Dave [illegible] performances for the Enchanted Ones.

"We noted that it was never a case of just sticking a face on an object. There was always a very strong *attitude*, and the object's shape was worked into the character design. A classic example is the doorknob in *Alice in Wonderland* animated by Frank Thomas [STARLOG #122-#123]. The knob was the nose, and the keyhole was the mouth."

As a teapot, however, Mrs. Potts didn't have many functional details that would suggest facial characteristics.

"The mouth and eyes were just added," Pruiksma admits, "but the spout became a nose. There was a handle in the back that I never actually used as an arm. I kept away from using the nose or the handle as a hand. I used it for emotional effect instead. There's a scene in which she's annoyed, so I brought the bend of the handle down a bit so it looked a little like a hand on the hip.

"I was able to use techniques like that here and there, but mostly Mrs. Potts' attitude was expressed through movement. How she pivoted her head on the base. When not being wheeled around on a tea cart, she just hops. Foley added sound effects for her hopping that added to the effectiveness of her walk.

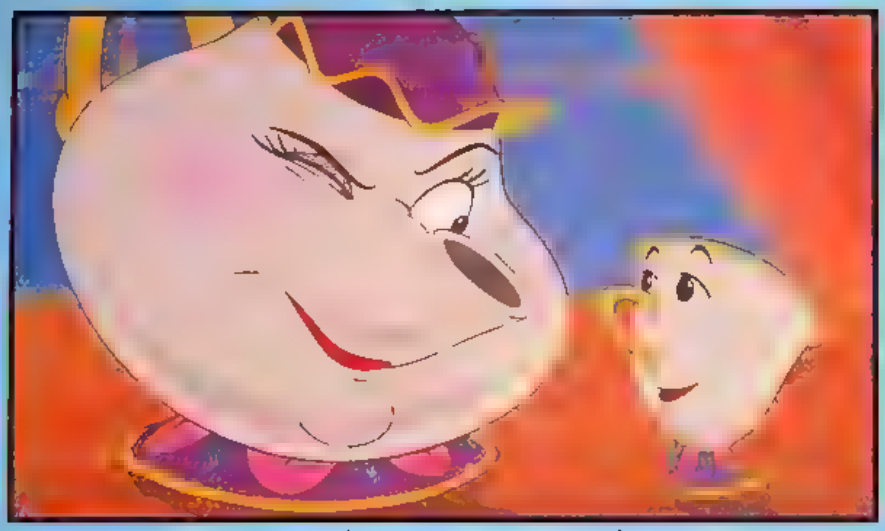
Character voices are traditionally recorded months before any animation begins. Animators rely on a strong vocal performance to establish what a character's face is doing at a given moment.

"Angela Lansbury was one of the first voices cast on the picture," Pruiksma states. "I loved going to the recording sessions and seeing her get to know Mrs. Potts. It was really terrific; she's a consummate professional and was ten times pickier than any of us.

"She would do take after take until she got it exactly right. She said that one of the influences for Mrs. Potts was Mrs. Bridges in *Upstairs, Downstairs*. I looked at some episodes on tape and did, indeed, find many interesting references to use. But, I think that the character is basically Angela Lansbury. By watching her TV show and her old movies, I was able to pick up a lot of her acting style.

Most Disney character voices are recorded in several sessions spaced many months apart. The very earliest tracks in the story reels are often recorded by the directors and sometimes the animators themselves. This early version establishes the story's flow and roughly blocks out the characters. When the roles are cast, a first recording session replaces these temporary tracks with the real voices. Usually, the directors will ask for a variety of different readings from the actors. The directors make their selection from the several recorded takes to assemble a performance by cutting together line readings from different takes and different sessions.

Some months later, there is a pick-



Chip the cup seems to be always asking the wrong question at the wrong time. Mrs. Potts keeps him in charge.

up session with the actors to record additions to the script or changes in the dialogue that have come about as the animators began working with a scene. A third session may be used to finalize the vocal performance and smooth out any inconsistencies for the actual theatrical tracks.

"I went to the second or third recording session with David Ogden Stiers in Burbank," Finn explains. "Aside from being a versatile and inventive performer, he's also very cooperative. He welcomes input and enjoys give-and-take with the directors and the writers. At that point, all of us were struggling to find out who the character was. And then, three or four sessions later, there was one at the Florida studio where we did the whole film from beginning to end; we were able to improvise many alternatives to what was written and those were used in the film.

"Stiers had really warmed up to the character after a few sessions. His readings were so hilarious and shaded with such humor and dimension that I couldn't wait to start a new scene," Finn laughs.

Back at the studio, Finn was locked away for months with his team of artists, taking Stiers' performance and drawing Cogsworth frame by frame.

"What it all comes down to when you're sitting down in front of a blank piece of paper is closing your eyes and listening to the voice track about 250 times, and trying to imagine that *every* nuance in the sound of the voice must have a rationale in what's physically happening on the screen. The performance is *not* David Ogden Stiers in a funny costume with clock makeup on. The first scene that really nailed him down for us we did right around Christmas. It's the scene of Cogsworth trying to apologize to the Beast for Beauty's absence at dinner. In this 20 or 30-foot scene, he runs the gamut of every basic expression. He begins with a false blasé attitude, and then he loses it a little; he starts to panic, but then he composes himself again, but not quite as composed as when he started the scene. Finally, all the air gets sucked out of him and he's practically begging the Beast for sympathy at the scene's end. It was maybe the fifth or sixth scene I did of him, and maybe only the second scene of dialogue, so it was very helpful to get that one, and then all the other animators could key into that."

Working with Finn as principal animators on Cogsworth were Mike Show and Tony Bancroft. Show has worked with Finn on several pictures, but Bancroft has only been out of school for a few years and has "turned into a really fantastic animator. They're both great," Finn affirms. "They both had many hilarious scenes in the film. Apart from the 'Promise Her' scene, Mike did the one where Cogsworth goes bouncing down the stairs chasing Maurice, and the gears come flying out of him, and also the scene in which he goes wild, dancing around at the end of 'Be Our Guest.' Tony had some funny bits, especially the scene with Cogsworth and Lumiere on the steps to the west wing trying to prevent Belle from getting up the stairs. Rejean Bourdages did a little bit, too, though he wasn't on our unit; he worked on the scene at the end when they run out to the balcony and see that the Beast is dead.

"We had a great clean-up staff, headed by Nancy Kniep, who came to Disney right about the time I did for *Oliver & Company*. Now, we're working together on *Aladdin*. She has a great staff with Marianne Tucker as her direct assistant. Mike, Tony and I each draw Cogsworth a bit differently, and the staff does a great job of making them all consistent.

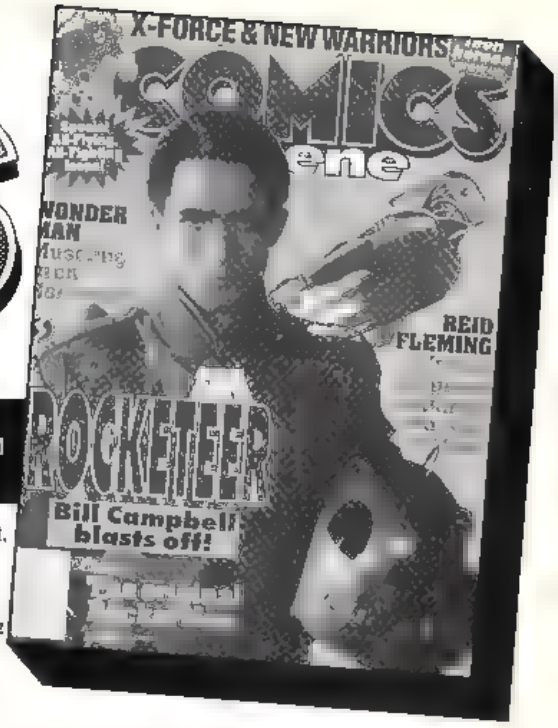
"Cogsworth didn't keep me working for as many months as I have on other films, but this was the greatest amount of screen footage I've ever done. Cogsworth is on screen for about 1,000 feet—about eight or nine minutes. But he isn't acting in every scene; sometimes he's in the background or part of a crowd scene. So, maybe there are 600 or 800 really significant feet. I think I did about 300 of that.

"The first four or five months were spent really working up the design. Originally, Cogsworth was a little complicated in the way the shapes were put together and a little bland in the way the face was rendered. We needed to simplify the overall figure and add personality to the face, so that what started out as a flat dial with two eyes and a mouth became something really distinct a unique personality, really alive.

(continued on page 66)

ON THE COMICS scene

America's hottest comics publication explores the four-color world with amazing previews of new comics & in-depth interviews with their creators! Plus: all the latest comics movies, TV shows & animated adventure!



ORDER NOW while back issues last.

#2 Interviews: Howard Chaykin, Chuck Jones, Chris Claremont, Denny O'Neil. *Rocketeer, Flaming Carrot, Legion.* **$5.**

#3 Interviews: *Batman* scripter Sam Hamm, Walt Simonson, Moebius, Mike Baron, Jerry Ordway, Matt Wagner. *X Factor, Hulk.* **$5.**

#4 Interviews: John Buscema, Alan Moore, Chaykin, Roy Thomas, Richard Williams. *Roger Rabbit.* **$5.**

#5 Interviews: John Byrne, Moore 2, Williams 2, Tim Truman. *Roger Rabbit*, TV *Superboy*, *Wizard of Id* movie, Animated *Turtles.* **$5.**

#6 Interviews: Bob Kane, Carl Barks, Frank Miller, Mike Grell, Frank Thorne, Ann Nocenti. *JLI, Batman, Daredevil.* **$6.**

#7 Interviews: Friz Freleng, Kane 2, Alan Moore, Berni Wrightson, Chuck Dixon. Movies. *Batman, Watchmen, Punisher.* **$25.**

#8 Interviews: Tim Burton, Wendy Pini, Marv Wolfman, Archie Goodwin, Walt Simonson. *Wolverine, Punisher, Hawkworld.* **$25.**

#9 Interviews: Michael Keaton, Dolph Lundgren, Clayton Moore. *Green Hornet, Batman, Punisher, Turtles.* **$6.**

#10 Interviews: Schwarzenegger, Yvonne (Batgirl) Craig. *Mr. Monster, Arkham Asylum*, TV *Beetlejuice, Faust.* **$5.**

#11 Interviews: Bill Sienkiewicz, Joe Kubert, Simon & Kirby, Kirk Alyn, George Perez. *Pogo, Little Mermaid, Captain Harlock.* **$5.**

#12 Interviews: Grant Morrison, Sienkiewicz 2, John Byrne, Tim Truman. *Ghost Rider, Akira, Turtles* & *Capt. America* films. **$5.**

#13 Interviews: Mike Barr, June Foray, Art Davis, Grim Natwick. *Planet of the Apes, Turtles* & *Dick Tracy* films, *Annie II.* **$5.**

#14 Interviews: Gray Morrow, Rick Veitch, Gerard Jones, Richard Corben, Max Allan Collins, Simon & Kirby. *Dick Tracy.* **$5.**

#15 Interviews: Dave Gibbons, Joe Simon, Steve Gerber, Van Williams, Warren Beatty. *Terminator, Tiny Toons.* **$5.**

#16 Interviews: Alan Grant, Harvey Kurtzman, P. Craig Russell, Brooke Shields. *Simpsons*, TV *Flash*, Lost *Dick Tracy* pilot. *Fantasia, Owlhoots, Tiny Toons.* **$5.**

#17 Interviews: Frank Miller, Grant 2, Chris Claremont, Denys Cowan. *Omaha, Rescuers Down Under, Simpsons, X Men.* **$5.**

#18 Interviews: Neil Gaiman, Dave Stevens, John Wesley Shipp. *Indiana Jones, Magnus, Wild Cards, Rocketeer, Akira.* **$5.**

#19 Interviews: Jim Starlin, John Byrne, Dave McKean, Jean VanderPyl. *Rocketeer, Spider, Tiny Toons.* **$6.**

#20 Interviews: Jim Shooter, Bill Campbell, Fabian Nicieza. *Viking Prince, Rocketeer* & ancestors, *X Force, Fly, Comet.* **$6.**

#21 Interviews: Jim Lee, Norm Breyfogle, Bob Burden, Marc Davis. *Rocketeer, Batman, X-Men.* **$6.**

#22 Available September. **$6.**

#23 Available October. **$6.**

#24 Available December. **$6.**

#25 Available February '92. **$6.**

CSSPEC#1 Interviews: Adam West, Stan Lee, Roy Disney. New Batmobile Posters. Batman, Punisher, Joker, Superboy, "Tummy Trouble" & five others. **$10.**

CSSPEC#2 Interviews: Todd McFarlane, Gerard (Superboy) Christopher. *Digital Justice.* Posters: Simpsons, Spidey, Turtles, Little Mermaid & six others. **$4.**

CSSPEC#3 Interview: Brian Bolland. *Wild Cards, Jetsons: The Movie.* Posters: Turtles, Flash, Akira, Jetsons, Green Hornet, Dick Tracy & four others. **$4.**

COMICS SCENE SPECTACULAR (Includes articles & poster fold-outs)

CSSPEC#4 Interviews: Rob Liefeld, Hank Ketcham, Dan Castellaneta, Henry Corden. *Flash* FX. *Shield.* Posters: Rocketeer, Simpsons, Turtles, Flash. **$6.**

CSSPEC#5 Interviews: Peter David, Marc Davis, Duncan Regehr. *Judge Dredd, Terminator, Robin Hood, Outlaws, Zorro, Web, Jaguar.* Posters: X-Factor, Judge Dredd, Zorro, Bambi. **$6.**

Note: When Ordering COMICS SCENE SPECTACULAR, you *must* specify CSSPEC

CLIP OR COPY

STARLOG COMMUNICATIONS INT.
475 Park Avenue South, 8th Flr.
New York, NY 10016
Send cash, check or money order!

POSTAGE & HANDLING:
1 magazine: add $2 P & H
Up to 5 magazines: add $3 P & H
6 or more magazines: add $5 P & H

FOREIGN POSTAGE:
For all countries other than U.S., Canada and Mexico, above rates DO NOT apply.
Printed Matter Air Mail: Add $4 per magazine
New York state residents must add sales tax. Canadian residents add 10% sales tax.

Send these COMICS SCENE issues:

#___price___	#___price___
#___price___	#___price___
#___price___	#___price___

Postage $___

Total Enclosed $___

NAME _____

STREET _____

CITY **STATE** **ZIP** _____

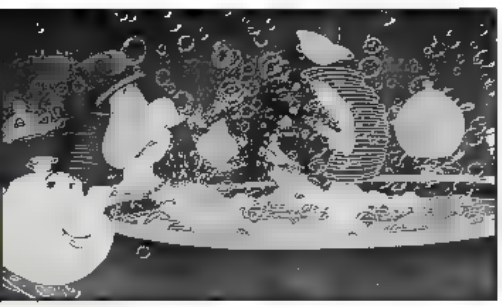
DON'T WANT TO CUT OUT COUPON? WE ACCEPT WRITTEN ORDERS.

Enchanted

(continued from page 64)

"Character design had been going on for a long time before I got involved. When I came on the pictures I was given a whole folder full of clock designs Cogsworth had been a grand father clock at one point; he was 12 feet high and very stately. He was changed to a mantel clock because it was impossible to design scenes with a tall clock and a diminutive teapot and candelabra

"For the human versions of the characters at the film's end, Roger Allers and Chris Sanders had done some preliminary character designs, so we used that as a basis. It was one of the last things I animated By that time, everyone was so familiar with the two characters that it was very easy to get a mental picture of what they would act like as humans. Since we were running so close to the deadline at that point, and it was a huge chunk of footage, Nik Ranieri and I



went into the conference room and videotaped ourselves going through some slapstick bits with the two characters, Nik as Lumiere and myself as Cogsworth.

"We made photostats of some of the poses, then went our separate ways and wildly caricatured everything. It was a useful exercise for us to get a grip on a long piece of dialogue that starts with a lot of backslapping and degenerates into a fight. I think we were able to come up with something that was very funny, in a very short period of time," Finn says.

Another interesting duo is Chip, the precocious teacup, and his guardian Mrs. Potts. "Chip is very mischievous," says Pruiksma. "He's always asking questions, and like any kid, they're usually the questions that are the most uncomfortable for adults. The way Chip's scenes were designed, he was constantly being ignored. So, we had to make him verbose to be recognized. There are a number of scenes with the main characters talking and Chip is in the background hopping around, trying to get people to listen to him

"Chip moves much more quickly than Mrs. Potts, who is slow and plodding. Chip was much more staccato in his movements, though their basic means of locomotion was the same—hopping on their pedestals Originally, Chip was only an incidental character. It was supposed to be a gag· There's Mrs. Potts and these teacups, who are her children, and one of them is chipped, so his name is Chip But the actor, Bradley Pierce, was so precocious and engaging that he elicited a lot of response. [Disney exec] Jeffrey Katzenberg wanted the character developed and put into more scenes. In fact, Chip ended up replacing a character who was originally going to save the day. A little music box was going to save Belle and Maurice from the basement, but they replaced that character with Chip, and then Chip became a regular," explains Pruiksma

Adding to the roundness and reality of Mrs Potts is the bit of pink blush on her cheeks. Traditionally, such an effect might be added by the effects unit, but this time, it was done in character

"The makeup blush was a character idea that was developed very early on," says Pruiksma. "It was suggested that Mrs Potts should have a heavier makeup look than Belle or the other younger characters. You might see the effect we were suggesting in an older woman who might put on a bit too much blush. We were going for that quality, but we didn't want it to look too much like a harlot or a tart. So, working with the art director very early on, we developed a system where we could animate the cheek blush literally on my roughs.

"Mrs. Potts had to look round. So, we developed this system of circles where I could stretch and squash the circles with the dialogue. When her mouth was open in 'O' shape, it would be more of an oval stretching down, and when her face was squashed, it would be an oval stretching the other way. Generally, it would be an oval stretched slightly horizontally."

Maintaining solidity and roundness on Mrs. Potts proved to be an enormous challenge. "It was very difficult," Pruiksma says. "We really sweated the first few scenes The model sheets were exhaustive. I did many drawings over drawings over drawings, and I worked very closely with my clean-up person, Steve Zupkas, who was terrific and worked very hard to maintain the solidity of the drawings But, it helped to have good animators working with me on it. I had Phil Young, a veteran Disney animator, and between the two of us, we did the bulk of the footage

"As for Chip, I did the key animation pretty much myself, but it was a labor of love, so I managed to be more productive on this show than just about any other one I've ever done. So, I took my drawings and the scenes that were done by other animators of Chip and I would do what I call 'reds' over them: I used red pencil. The red is non-photosensitive to the process we're using now, so I would re-draw and put the characters on model both mine and the other animators Then, one of the assistants would take those drawings with the reds and pencil them in for me. That saved a lot of time."

Scenes requiring close interaction between opposite characters were either shared between two units or taken over entirely by one of the units. For example, in Cogsworth and Lumiere's first scene together, Finn's crew did the clock and Ranieri's did Lumiere

"Finn did his part first," explains Ranieri, "and just roughly indicated where Lumiere should be. Then, when he finished, I took over and put in Lumiere. We worked back and forth like that on several scenes Those are probably some of my favorites in the film, because when you do a scene yourself, you know what's going to happen when you see it on the screen for the first time. But when someone else shares it with you, there's a surprise. Will Finn is a very good animator who would always do a great job with the other character, so you really feel good about the scene when it's done "

Enthusiasm for characters like Lumiere, Cogsworth and Mrs. Potts was riding so high near the production's end that the directors became worried about them taking over the picture. Beauty and the Beast were becoming secondary characters to a feature named *The Enchanted Ones* Some judicious scene trimming was in order. In addition to little snippets here and there, an entire song was deleted "Human Again" was to be sung by the objects as they celebrated the thought of true love between Belle and Beast, and thereby having themselves returned to human form.

Within a few weeks of completion on *Beauty & the Beast*, most of the animators found themselves sliding over to work for directors John Musker and Ron Clements on the next Disney animated feature, *Aladdin* Be sure to watch for Will Finn's loud-mouthed parrot voiced by Gilbert Gottfried; Nik Ranieri's work with Andreas Deja's unit on the evil Jephar, and David Pruiksma's scenes as directing animator for the Sultan. Following the acclaimed *Beauty & the Beast*, *Aladdin* will rub his magic lamp in a few months, debuting at year's end.

NEW WORLDS OF WONDER!

FANGORIA

Still horrifying after all these years! The magazine of movie terror features the bloody best photos, makeup secrets & chilling interviews with the horror all-stars of movies, books & video!

STARLOG

Every colorful issue explores the science fiction universe! Look for the latest news, movie & TV previews, special FX secrets and exciting interviews with actors, writers & directors!

COMICS SCENE

America's hottest comics publication presents amazing previews of new comics & in-depth interviews with their incredible creators! Plus all the latest comics movies & TV shows!

SAVE 41.9% OFF COVER PRICE!

GOREZONE

All the splatter that matters on the world scream scene! Uncensored horror videos! Controversial interviews! Plus fabulous fright fiction & extra-gory giant posters! It'll make your flesh crawl!

Send cash, check or money order payable to:
STARLOG COMM. INT'L., INC.
475 Park Avenue South
New York, NY 10016

_____ **STARLOG**
12 issues/year $34.47
(Foreign: $43.47)

_____ **FANGORIA**
10 issues/year $24.47
(Foreign: $33.47)

_____ **COMICS SCENE**
6 issues/year $17.99
(Foreign: $23.99)

_____ **GOREZONE**
4 issues/year $11.99
(Foreign: $15.99)

NAME _____

ADDRESS _____

CITY _____

STATE _____ **ZIP** _____

Total Enclosed: $ _____

Please allow 4 to 6 weeks for delivery of first issue. Foreign orders, send U.S. funds only. If you do not want to cut out coupon, we will accept written orders.

COMICS REPORTER

COMICS screen

All projects are live-action unless specified. Those boxed are new/updated since last listing. **Not everything listed will ultimately ever be made.** Legend: S: script; D: director; P: producer. AN: animated, LA: live-action; Syn syndicated, HB Hanna Barbera; Nel Nelvana, MWS Murakami Wolf Swenson, RB: Rankin-Bass, WD. Disney, WB: Warner Bros ; PP. Paramount. U Universal; Col: Columbia, FF: Funnybook Films. **Attn. all pros:** Info to be added to this list is cheerfully invited. Send to COMICS SCENE 475 Park Ave South, 8th Flr., NY, NY 10016 (Info as of 2/10/92)

Fievel is shooting for his own *American Tail* TV series.

The Addams Family. Sequel PP AN series ABC HB Fall '92

The Airtight Garage. AN S Randy Lofficier

Aladdin. AN film WD 92

Alias. Film U S: David S Goyer P: P Lenkov, S Daniel

Alley Oop. Film Col

The American. Film P. Joel Silver. S Mark Verheiden

American Flagg! Film

❑ **American Tail.** AN syn TV series Fall

❑ **Animaniacs.** AN syn TV WB Amblin Fall '93

Ant-Man. Film

Archie LA Film S N & D Ephron D J. Schumacher DIC

Baby Huey. AN short. U S: Bill Kopp

Barbarella. TV Nel

Barbie Film Abrams/ Gentile Ent & Matte.

❑ **Batman.** *Batmon Returns* S Dan Waters D Tim Burton WB June. AN series, '92 Fox

Battletoads. TV pilot

❑ **Beakman's World.** Syn LA series Based on *You Can with Beakman* Col

Bebe's Kids. AN film S Reginald Hudlin Hyperion/PP

Beetle Bailey. Film

Beetlejuice. AN series ABC, video & FBC Film seque.

Betty Boop. Film. D: R Fleischer

Blackhawk. Film Amblin S. Dan Aykroyd

Blackman. Film

❑ **Blade.** Film. S: Lee Goldberg & Bill Rabkin

Blinky Bill. Australian AN film P Yoram Gross 92

Blondie. Film musical S Alfred Uhry P Francine LeFrak, Dean Young

Bloom County. AN TV specials. Amblin/U CBS

James Bond Syn AN series. *James Bond Jr* MWS

❑ **Bonkers D. Bobcat.** Syn AN series WD Fall '93

Boogiemanland. AN Nel Fox

❑ **Brave Little Toaster.** AN film seque.. Hyperion

Bucky O'Hare. Syn AN

❑ **Bugs Bunny.** *Termite Terrace.* LA/AN film

Bullwinkle. *Boris & Natasha* film. Release delayed

Capitol Critters. AN series P S Bochco/HB ABC

Captain America. Film

Captain Planet. AN series

Casper. Film Amblin

❑ **Cats.** AN film cancelled

Charlie Chan. Film S/D: D Mamet. P Kirkwood. Hyde

Chester Cheetah. AN. Nel Fox.

Chicken Man. AN spoof series Calico

City of Darkness. Film S. Patrick Cirillo & Joe Gayton P: M Douglas, R Bieber Co.

Classics Illustrated AN series DIC

Cobalt 60. AN film

Conan. Film sequel S: CE Pogue. *Conan the Adventurer* Syn AN series. 13 episodes. Fall Claster TV/Sunbow

Concrete. Film. S (D) L Wilson, C. Thompson. P: Tim Burton

Cool World AN/LA film PP. D: Ralph Bakshi

The Crow. Film. S John Shirley D Alex Proyce. P Ed Pressman

❑ **Crusader Rabbit** New AN series Fox

Danger Squad. Film P/D Leo Fong. W/D P R Cable

Darkwing Duck. AN syn & ABC series

Deathlok. Film

Dennis the Menace. Film P John Hughes. WB *Dennis the Musical*, Broadway S Ernest Chambers Music. Jeff Church Lyrics. Richard Enquist Chambers Fall '92?

Dinosaurs for Hire. Film S Richard Finney & James Bonny Fox. FX Henson C Shop

Dr. Off Film Black superhero spoof P Tim Reid

Dr. Strange. Film. Zoetrope D: Alex Cox P: F. Coppola

Doug. AN. Nickelodeon

Drawn Together. TV sitcom pilot Cartoonist's character comes to life. S Kelly Kulchak

Dreamwalker. CBS TV film

Dudley Do-Right. Film PP

Elfquest. Film/TV Abby Lou Prod, Freedom Distrib

Evangeline. Film FF

Family Dog. AN series CBS Amblin/Nel Debut delayed

Fantastic Four. Film EP Stan Lee Constantin Film

Far Side. AN TV

Fearless Fosdick. LA Nel

❑ **Fish Police.** AN series HB CBS Mid-season. S. J. Romano (see article)

❑ **The Flintstones.** Film Fred John Goodman. D: Richard Donner. U/Amblin. AN TV films. S. J. Romano

Garfield AN series

❑ **George of the Jungle.** On video, four of 13 volumes debut April. CBS Fox Video.

G.I. Joe Film S. Anthony & John Gentile WB.

❑ **Goofy.** Syn AN series *Goof Troop* WD Premieres fall

❑ **The Green Arrow.** TV P Danny Bilson, Paul DeMeo

The Green Hornet. Film S D Mancini P D. Kirschner U

Grimjack. Film

Gumby. Film

Hopalong Cassidy Film S G Popper, J Rosenthal

❑ **Human Target.** Series ABC. R. Springfield, P: D. Bilson, P De Meo, L Lyttle For mid-season (see article)

❑ **Inspector Gadget.** New AN TV series DIC

Iron Man Film. U

The Jetsons. LA film U

Jo Jo. Film P Lee Caplin S Mike Chapman

Jonny Quest. Film U

Judge Dredd. Film Fox S H. Chaykin & J Moore P: C Lippincott. For '93.

Kaanga. Film. S: (D) Geoff Edwards, S Bernard P L Caplin, B Edwards, T Adams

Li'l Abner. TV P Max & Micheline Keller

Little Mermaid. AN preque. TV series Fall '92 WD

Little Nemo AN film TMS Ent /Hemdale June

Lone Wolf & Cub Film D John Bruno P: Ed Pressman S Bill Wisher

Lucky Luke. TV series Terence Hill SB Comm

Mai the Psychic Girl Film. D Tim Burton S L. Wilson, C Thompson P Burton, Wilson, D. Di Novi W. Hill Carolco

Mandrake. Film

The Mask. Film New Line

Mr. X. Film. P Jim Cash & Jack Epps Jr

Monster in My Pocket. AN HB ABC. S Glenn Leopold

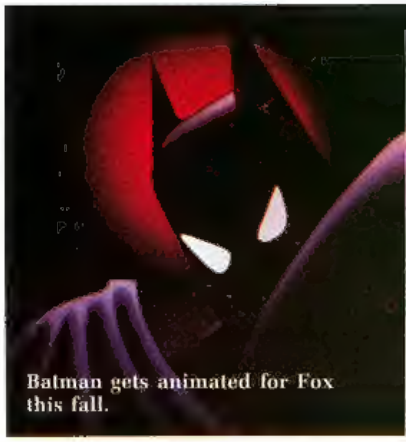
❑ **Mother Goose & Grimm.** AN series CBS

Nancy Film P P Muller

Negative Man. Bob Kane hero LA series. Nel

Batman Art: Trademark & Copyright 1991 DC Comics Inc.

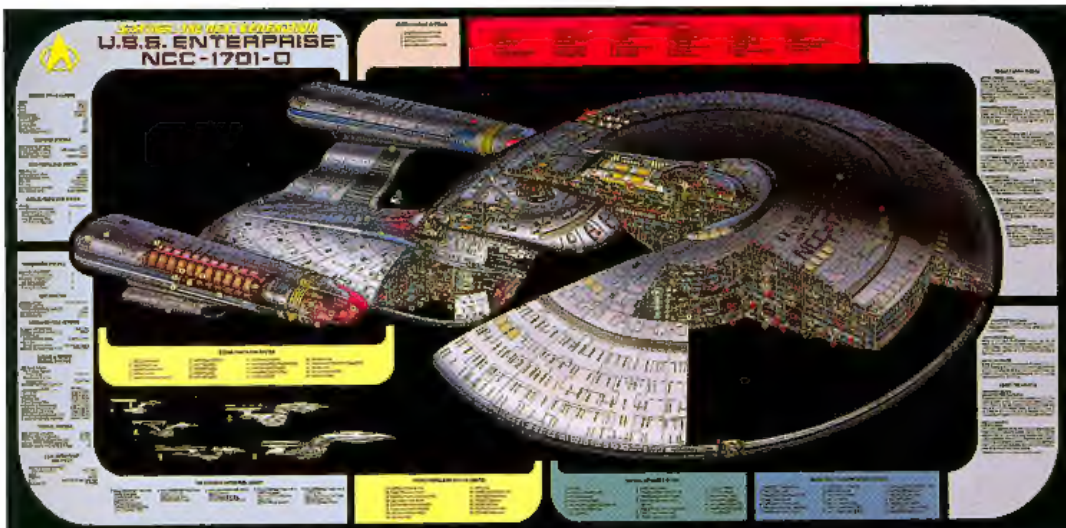
Neil the Horse. AN/LA.
Nick Fury, Agent of SHIELD. Film. S: Greg Pruss.
Ninja High School. AN video. U.K. Sun Planning.
Joe Palooka. Musical.
Paparazzi Samurai. AN TV series. P: DIC, Abrams/Gentile.
Peanuts. New AN TV specials. AN film.
The Phantom. Film. P: B. Sherlock, P. Sjoquist, J. Torv, R. Price. S: Ken Shadie. Lee Falk, con. D: Simon Wincer.
Pico & Columbus. AN film. Bavaria Film.
❑ **Pirates of Dark Water.** AN series. ABC. HB. Probable cancellation.
Power Pack. TV pilot. S: J. Brett. N World/Paragon.
❑ **Plastic Man.** Film. WB/Amblin. S: Larry Wilson.
Prince Valiant. AN series. Family Channel. Film. S: Michael Beckner. Constantin Film. P: Bernd Eichinger.
The Prowler. Film. FF.
The Punisher. Sequel?
Radio Boy. AN. RB.
Reid Fleming. Film. S: creator David Boswell. P: M. Weisman, J. Loeb II.
Ren & Stimpy. AN. Nickelodeon.
Richie Rich. Film. P: J. Silver, J. Davis. S: Neil Tolkin.
RoboCop 3. S: Frank Miller & Fred Dekker (D). Summer.
Roger Rabbit. Prequel film. *Who Discovered Roger Rabbit.* D: Rob Minkoff. WD. New short "Hare in My Soup."
Rogue Trooper. Film. D: Peter Hewitt. P: Joel Silver.
Rugrats. AN. Nickelodeon.
Rupert the Bear. AN. Nel. 13 half-hours.
The Saint. Film. S: Terry Hayes. D: Renny Harlin. P: Robert Evans. PP.
Scooby Doo. Film. WB.
Secret Agent X-9. AN film.
Sgt. Kabukiman. AN series. Troma. DIC.
Sgt. Preston. TV revival.
Sgt. Rock. Film. P: Joel Silver, Bob Zemeckis. WB.
The Shadow. Film. S: David Koepp. P: Martin Bregman. U.
The She-Hulk. Film. S/D: Larry Cohen. B. Nielsen.
The Silver Surfer. Film. EP: Stan Lee. Constantin Film.
❑ **The Simpsons.** AN. FBC. Now animated by Film Roman.
❑ **Speed Racer.** Film. S: (D) Patrick Johnson, John Lau. P: J. Silver, R. Donner. WB. '93?
Spider-Man. Film. D: Jim Cameron. Carolco. Stage musical. S & lyrics: B. Harman. Music: K. Herrmann. EXP: Stan Lee. D: J. Nash, J. Calamari.
Starwatcher. AN film. P: Alain Guiot/Videosystem. S: Moebius (D) & J. Fryzman.
Sub-Mariner. Film.
Superboy. Syn TV.
Super-Dave. AN. DIC.
Superman. *Superman: The New Movie.* S: Mark Jones & Cary Bates. To lense in FL.
Super Mario Bros. LA film. S: Barry Morrow. D. DeVito.
Swamp Thing. TV. USA.
Tales from the Crypt. HBO. Renewed for 4th season.
Tales from the Hart. TV. P: Aaron Spelling.
Tarzan. Syn TV series.
Teenage Mutant Ninja Turtles. LA sequel shoots June. AN series. CBS, Syn.
Terry & the Pirates. Film. S: J. Feiffer. P: G. Kirkwood, J. Hyde. EXP: S. Weston.
Thor. Film. Stonebridge.
Time Beavers. AN TV series. Kushner-Locke.
Tintin. AN series. HBO.
❑ **Tom & Jerry.** AN film. P/D: Phil Roman. Spring '93.
Toxic Crusaders. LA film. Troma/New Line.
Trouble with Girls. Film. Fox/FF. S: W. Jacobs, G. Jones. P: M. Pepler, N. Tabachnick.
Ultraman. TV series.
Valentina. TV series. Dementra Hampton. Reteitalia.
Vampirella. Film. S/D: Jim Wynorski.
V for Vendetta. Film. WB. S: Hilary Henkin.
WARP. Film. S/P: Mark Victor & Michael Grais.



Batman gets animated for Fox this fall.

Watchmen. Film. P: J. Silver. D: T. Gilliam.
We're Back. AN film. Amblin London/U.
Why I Hate Saturn. TV.
Wild Cards. Film. Disney. S: George R.R. Martin. P: Michael Engelberg.
Wizard of Id. Film. Cinergi.
Wolverine. Film.
The X-Men. Film. Carolco. P: Jim Cameron. Fox TV reconsidering AN TV series.
Zen. Film. AN series.
Zorro. Film. D: Steven Spielberg. S: Nancy Larson. Tri-Star. TV series. Family Chan.

List copyright © 1992 Starlog Communications International, Inc. All rights reserved.



More than 2 1/2 years were spent creating this cutaway poster to ensure accuracy. Contains little-known details and 120 callouts on the Engine/Propulsion, Tactical/Defense, Navigation, Computer and Command Systems of the U.S.S. Enterprise™ NCC-1701-D. Poster art electronically enhanced and color-corrected on the new Kodak Premiere System to match original art prior to printing. This poster (25 1/2" x 48") will be printed on 100-lb. white paper stock and shipped in a tube.

STAR TREK™, ® & ©, 1991 Paramount Pictures. All Rights Reserved. STAR TREK: THE NEXT GENERATION and U.S.S. Enterprise are Trademarks of Paramount Pictures. JDT Associates, Inc. Authorized User.

STAR TREK: THE NEXT GENERATION™

U.S.S. ENTERPRISE™ NCC-1701-D

NEW CUTAWAY POSTER

2 1/2 YEARS IN THE MAKING!!!

STARLOG PRESS
475 Park Avenue South
New York, NY 10016

Send cash, check or money order payable to STARLOG PRESS

TO ORDER: $19.95 each plus $4.20 shipping and handling. (U.S. funds only). Canadian residents must add 10% sales tax. No overseas orders.

NAME

STREET

STATE

CITY ZIP

Please allow 4 to 6 weeks for delivery.

Quantity:_____ Amount enclosed:_____

Method of Payment: ❑Check ❑Money Order ❑Cash ❑MasterCard ❑Visa

(Account No.)

Card Expiration Date: ____/____ (Mo./Yr.)

Your Daytime Phone #:(____)_____

Print Name As It Appears on Your Card

Your Signature

Fantasy Art Books

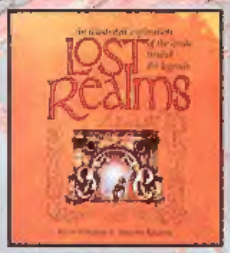
Order Today!

Let your imagination soar... Visit places you never dreamed possible...

Each volume only $19.95—plus postage

CIRUELO
Ciruelo Cabral & Nigel Suckling
Featuring both his commissioned illustrations and paintings based solely on his original ideas, exercises in imagination and techniques. Includes perceptive commentary by Nigel Suckling (Heroic Dreams). Softcover, 128 pages. 8 1/2" x 12", 120 color illustrations.

DIARY OF A SPACEPERSON
Chris Foss
The erotic adventures of a spacewoman encountering an assortment of the most alien beings. Includes images of far-off worlds and lumbering spaceships in full color plus a collection of more delicate line drawings. Softcover, 144 pages. 9 1/2" x 12". 71 color & 47 b&w illustrations.

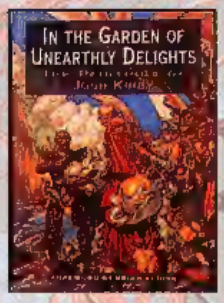


LOST REALMS
Robert Holdstock & Malcolm Edwards
An illustrated exploration of the lands behind the legends. A spectacular voyage through ten mythical landscapes of fantasy fiction—including Middle Earth. Softcover, 120 pages. 9 1/2" x 11". 85 illustrations, 20 in full color.

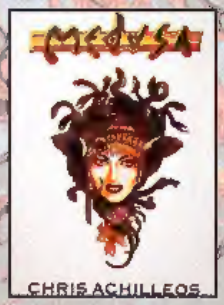
DREAM MAKERS
Martyn Dean & Chris Evans
A collection of the works of six leading fantasy artists, Melvyn Grant, Michael Kaluta, Julek Heller, Berni Wrightson, Chris Moore an Charles Vess—incorporating highly revealing interviews. Softcover, 160 pages. 9" x 12". 103 color & 45 b&w illustrations.

SIRENS
Chris Achilleos & Nigel Suckling
Foreword by Ray Harryhausen
Achilleos's artwork and illustrations for Dr. Who, Star Trek, fantasy and science fiction, film, fighting fantasy—plus his Amazons and pinups. Text includes a biographical introduction. Softcover, 128 pages. 9 1/2" x 12 1/2". Heavily illustrated.

DREAMLANDS
Mark Harrison
A collection of beautiful and arresting paintings, ranging from traditional fantasy landscapes to sensual and exotic images from the subconscious. Softcover, 128 pages. 8" x 11". All illustrations in color.



IN THE GARDEN OF UNEARTHLY DELIGHTS
Josh Kirby & Nigel Suckling
Featuring creations for Discworld books. Also darker works from undiscovered or forgotten worlds, inhabited by a galactic zoo of interplanetary creatures. Softcover, 144 pages. 8 1/1" x 11 1/2". 100 color illustrations.



MEDUSA
Chris Achilleos & Nigel Suckling
A unique insight into Chris Achilleos's working methods, which produce his enormous range of mesmerizing imagery—from seductive Amazons to fiendish barbaric allies. Softcover, 144 pages. 8 1/4" x 11 1/2". Richly illustrated with pencil sketches and finished color art.

ULTRATERRANIUM
Bruce Pennington & Nigel Suckling
Pennington's chilling vision of historical futures, including his forceful and threatening architecture. Science fiction, gothic horror and fantasy—all reflecting his interest in the bizarre and supernatural. Softcover, 128 pages. 8" x 11 1/2". 100 color illustrations.

THE PORTFOLIO COLLECTION

An exciting series of over-sized (11 1/2" x 16 1/6"!) art books, spanning the career of the artist. With a brief introductory text, each book features 28 spectacular color plates of fantasy images. Softcover. Printed on the finest quality paper—each piece is ideally suited for framing.

THE CHRIS FOSS PORTFOLIO
Intergalactic arts and civilizations.

THE RODNEY MATTHEWS PORTFOLIO
Crystalline gravity-defying landscapes.

THE JIM BURNS POTFOLIO
The sleek lines of future technology.

STARLOG PRESS
475 Park Avenue South
New York, NY 10016

Send cash, check or money order payable to STARLOG PRESS

FANTASY ART BOOKS

$19.95 Each—Plus Postage

Please indicate quantity of each book being ordered.

_____ *Ciruelo*	_____ *Lost Realms*
_____ *Diary of a Spaceperson*	_____ *Medusa*
_____ *Dream Makers*	_____ *Sirens*
_____ *Dreamlands*	_____ *Ultraterranium*
_____ *In the Garden of Unearthly Delights*	_____ *Chris Foss Portfolio*
	_____ *Jim Burns Portfolio*
	_____ *Rodney Mattews Portfolio*

POSTAGE & HANDLING: Please add $3 per book. Canadian residents add 10% sales tax.

Total enclosed: $ _____

NAME _____

STREET _____

CITY _____

STATE _____ **ZIP** _____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

The Uncanny X-Men™ Trading Cards. Enter A Whole New Dimension Of Action And Adventure.

NEW FROM MARVEL COMICS! This is one tough pack to keep intact. One hundred explosive cards with all-new, all-original art by master illustrator Jim Lee. Featuring a full universe of X-Men,™ plenty of Super Heroes,™ Super-Villains,™ and a new character never before seen by the public. Plus, for the first time, five randomly packed, limited-edition gold foil holograms. Don't miss these cards, or you'll be missing a whole new world of superhuman adventure!

THE UNCANNY X-MEN

MARVEL COMICS

TM and © 1992 Marvel Entertainment Group, Inc.
SUPER HEROES and SUPER-VILLAINS are co-owned trademarks.
All Rights Reserved.

© Impel 1992. Produced and distributed exclusively by Impel Marketing Inc.

All orders sent by April 18th get a Free limited edition color poster of Spawn by Todd McFarlane!

MARVEL CARDS

Series III

They're back! Following the enormous demand & price increases of **Marvel Cards I & II**, Impel presents an all new 200 card series!

Featuring art by Ron Lim, Jim Lee, Sam Kieth & more, this dramatically redesigned card series will be the best one ever produced!

In addition there will be five limited edition hologram cards featuring Wolverine, Venom, Ghost Rider & more!

Marvel Cards III will be red hot! Don't miss out! **Recommended!**

1 Pack (Contains 10 cards) . **1.00**
Box (36 packs - Limit 2) ... **29.95**
This factory pre-sealed box contains 36 packs (360 cards) plus 1 to 4 rare hologram cards!

Marvel: Ghost Rider, Silver Surfer, Spiderman, X-Men © & TM Marvel Entertainment Group, Inc., 1992.

Batman © & TM DC Comics Inc., 1992.

BAT MAN

Just in time for the new movie, these new series should be huge!

Reg. /Sale
Run Riddler Run 1 ..... $5/**3.95**
Excellent 3-part deluxe series! 48 pgs!
Shadow of the Bat 1 . 1.50/**1.25**
All new monthly series! Looks great!

GHOST RIDER

Featuring the X-Men, **Ghost Rider #26 & #27** are a "can't miss"!

Ghost Rider 26 (X-Men) 1.75/**1.50**
Ghost Rider 27 (X-Men) 1.75/**1.50**
Original Ghost Rider 1 ... 1.75/**1.50**
Features the first ever Ghost Rider!

X-MEN

Featuring Jim Lee's 1st X-Men art, **X-Men #248** (Gold) will be hot!

Unc X-Men 248 (Gold) 1.25/ **.99**
X-Men 9 (Ghost Rider) 1.25/ **.99**
X-Men 10 (Rogue) ..... 1.25/ **.99**

SPIDER-MAN

30th Anniversary

Celebrating Spidey's 30th Anniversary with 4x5" hologram covers and 3-page gatefold posters, **Spect Spiderman #189 & Web of Spidey #90** are must haves!

Reg. /Sale
Spec Spid 189 (48 pgs) $3/**2.50**
Includes a poster & a hologram cover!
Spidey & Mary Jane Poster . **4.95**
Web Spid 90 (48 pgs) . $3/**2.50**
Includes a poster & a hologram cover!

SPAWN

All new superhero series, created, written & illustrated by Todd McFarlane! **Hot!**

1 (Reg. $1.95) **1.75**
★ Order 3 or more . **1.50**

Spawn © & TM Todd McFarlane, 1992.

YOUNGBLOOD

Hot new team of mutant heroes by Rob Liefeld!

1 (Gold Cover) 2.50/**1.95**
2 (1st Print) ... 2.50/**1.95**

Youngblood © & TM Rob Liefeld, 1992.

DARK HORSE

Reg./Sale
Aliens 1 (Bisley Cover) ... 4.95/**3.95**
Contains the 4 rare stories from DHP!
Creepy 1 (New!) 3.95/**3.50**
Next Men 1,2 (2nd) 2.50/**1.95**
Next Men 3,4 (New!) 2.50/**1.95**
Terminator Killers 1,2 ..... 2.50/**1.95**
Star Wars 3 ..... 2.95/**2.50**
Young Indiana Jones 3,4 2.50/**1.95**

DC COMICS

Reg./Sale
Batman 480,481 ..... $1.25/ **.99**
DC Universe 1-16 ..... $5/**3.95**
Eclipso 1 (64 pgs) 2.50/**1.95**
Guy Gardner 1 (48 pgs) 4.95/**3.95**
All new series starring Guy Gardner!
Legend Dark Knight 32-34 1.75/**1.50**
Robin II 1-4 (Hologram) 1.50/**1.25**

ENTERTAINMENT THIS MONTH

Box 470-E31C
Gainesville, VA 22065
(703)-349-1366

1. All orders sent by April 18th get a Free huge, limited edition, Spawn poster by McFarlane! This will be sent in early May!
2. All orders ship on May 29th! (Allow 2-4 weeks for shipping.)
3. All items are guaranteed in like new, Mint-Near Mint, condition!
4. Prices are per each issue or item! (ex. Robin 1-4 are 1.25 each.)
5. The minimum order is $15.
6. U.S. add $3.95 for shipping. Canada $4.95, Foreign $7.95.
7. Add extra $1 for insurance.
8. Enclose check or money order. Payment in U.S. funds only.
9. Phone or fax credit card orders! Call 9-6 pm Mon-Fri (EST). Fax anytime to 703-347-2156.
10. All cards exchanged for the exact item only & must be unopened.
11. Orders received after May 23rd, 1992 will ship in 4-6 weeks.

We reserve the right to update prices, limit quantities, & refuse any order. Ad expires 6/30/92. Send $1 for our new catalog (free with first order).

VISA MasterCard AMERICAN EXPRESS CARD

ETM MEGA HITS!

Reg./Sale

Excalibur/X-Men Special .. $2.50/ **1.95**
The original X-Men & Prof X must battle the new Excalibur! Art by Ron Lim, Sam Kieth & more!

Jim Lee Poster Book $10/ **7.95**
Contains 8 large posters of the X-Men & more!

Pun & Cap: Blood & Glory 1 . $6/ **4.95**
The Punisher & Capt. America team together in this all new violent, 3-part deluxe series!

Spiderman: Assassin Plot .. $15/**12.95**
Contains the acclaimed 144 page story from Amazing Spiderman #320-325 by McFarlane!

Spiderman Poster Book $5/**3.95**
Contains 32 Spidey posters by Todd McFarlane!

Reg./Sale

Shadow of the Bat Collector Set . 2.50/**1.95**
This limited edition bagged set includes 2 Batman posters, an Arkham Asylum blueprint & pop-up, a bookmark & a copy of Shadow of the Bat #1!

Terror Inc. 1 (Zaffino art) 1.75/**1.50**
New from Marvel! Introduces a powerful assassin!

Wolverine & Cable Poster (New!) $5/ **3.95**

Wolverine: Save the Tiger $3/ **2.50**
Contains the popular Wolverine story in Marvel Comics 1-10 by Chris Claremont & John Buscema!

Youngblood Cards (Box) .. $48/**29.95**
All new 90 card series by Rob Liefeld! This pre-sealed box contains 48 packs (480 cards)!

THE INFINITY WAR

Written by Jim Starlin with stunning art by Ron Lim, **Infinity Wars** takes place right after the **Infinity Gauntlet!** Now, the threat is bigger & the heroes include the X-Men! This multi-part saga will be hot! **Recommended!**

Infinity War 1 (Limit 2) 2.50/**1.95**
Infinity War 2 (48 pgs) 2.50/**1.95**
Infinity War Poster (Ron Lim) **4.95**
Dr. Strange 42 (Pt 1) ... 1.75/**1.50**
Alpha Flight 110 (Pt 2) 1.75/**1.50**
Silver Surfer 67 (Pt 3) 1.25/ **.99**
Spiderman 24 (Pt 4) ... 1.75/**1.50**
Fant Four 366 (Pt 5) ... 1.25/ **.99**
Dr. Strange 43 (Pt 6) ... 1.75/**1.50**
Silver Surfer 68 (Pt 7) ... 1.25/ **.99**
★ **Special** - Set of all 7 crossovers (**Reg. $10.75**) **7.95**

Infinity War & all characters © & TM Marvel Entertainment Group, 1992.

NEW DELUXE BOOKS

Reg./Sale

Conan & the Ravagers .. $10/ **7.95**
All new 64 pages! Stars Red Sonja!

Greatest Flash Trade $15/**12.95**
The best stories ever! 288 pgs!

Green Lantern Trade $9/ **7.95**
Contains the new GL series #1-8!

Green Lant/Green Arrow $13/ **9.95**
Contains GL 76-82 by Neal Adams!

Marvel vs. DC Trade $18/**14.95**
Available again! Includes Superman vs Spidey & more! Huge 320 pgs!

Reg./Sale

Moon Knight: Divided $5/ **3.95**
All new 48 page story by Cowan!

Next Men GN (Byrne) $10/ **7.95**
Origin of the mutant team by Byrne!

Secret Wars Trade $20/**16.95**
The greatest battles ever! Contains all 12 issues! 336 pgs! Zeck art!

Spidey vs Juggernaut $5/ **3.95**
One of the best battles ever! 48 pgs!

Stars My Destination $22/**18.95**
New 192 pg sci-fi story by Chaykin!

MARVEL

Reg./Sale

Alpha Flight & Wolv 1 . 2.50/**1.95**
Guest-stars Wolverine! 48 pages!
Amaz Spiderman 364 . 1.25/ **.99**
Cage 4 (Punisher) ..... 1.25/ **.99**
Capt America 402,403 1.25/ **.99**
Guest-stars Wolverine & Cable!
Daredevil 306 (Spidey) 1.25/ **.99**
Daredevil Annual 8 ..... 2.25/**1.75**
Darkhawk 17 ..... 1.25/ **.99**
Darkhawk Annual 1 ..... 2.25/**1.75**
Deathlok 13 ..... 1.75/**1.50**
Guardian Annual 2 ..... 2.25/**1.75**
Guardian Galaxy 25 ..... 1.25/ **.99**
Hulk 395 (vs. Punisher) 1.25/ **.99**
Marv Comics 106,107 . 1.50/**1.25**
Features Ghost Rider, Wolvie & more!
Marvel Universe 1-20 ... 4.50/**3.95**
New Warriors 25 ..... 2.50/**1.95**
Die-Cut cover! Special 48 pg issue!
Nomad 3 (USAgent) 1.75/**1.50**
Pendragon II 1 (New!) . 1.75/**1.50**
Punisher War Zone 5 ... 1.75/**1.50**
Silver Sable 1 (Lim 2) .. 2.00/**1.75**
All new! Silver foil embossed cover!
Silver Sable 2 ..... 1.25/ **.99**
Spiderman 24 ..... 1.75/**1.50**
Uncanny X-Men 290 .... 1.25/ **.99**
Warlock Inf Watch 8 .... 1.75/**1.50**
Wolverine 56,57 ..... 1.75/**1.50**
X-Factor 80 ..... 1.25/ **.99**
X-Force 12 ..... 1.25/ **.99**

COMIC SUPPLIES

50 Backing Boards **$3.95**
100 Plastic Bags **$4.95**

VALIANT

This new line of full color superhero titles is hot!

Reg. / Sale
Archer Armstrong 1 . 2.50/**1.95**
New by Bob Layton & Barry Smith!
Eternal Warrior 1 ... 2.25/**1.75**
The ultimate hero by Jim Shooter!
Harbinger 8 ..... 2.50/**1.95**
Magnus 15 ..... 2.25/**1.75**
Rai 6 ..... 2.50/**1.95**
Shadowman 4 ..... 2.25/**1.75**
Solar 12 ..... 2.25/**1.75**
X-O Manowar 7 ..... 2.25/**1.75**
★ Set of all 8 titles **18.75/$14**
This set includes a Free Unity #0!

Solar © & TM Western Publishing Co., 1992. Valiant © & TM Voyager Communication Inc., 1992.